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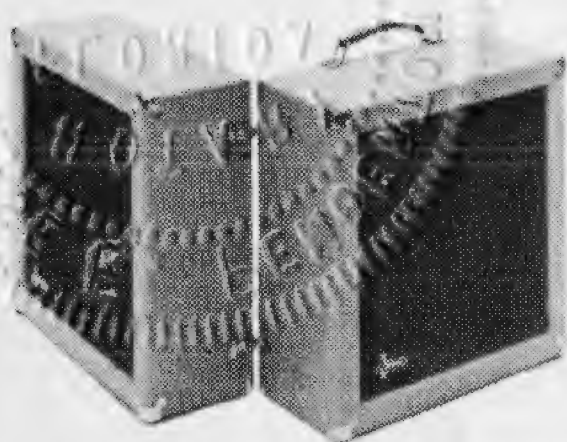
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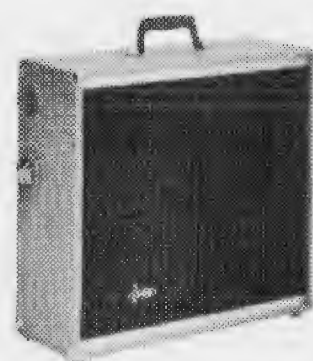
SPECIAL —
INDOCTRINATION HANDBOOK
(page 33)

The Official Magazine of SQUARE DANCING

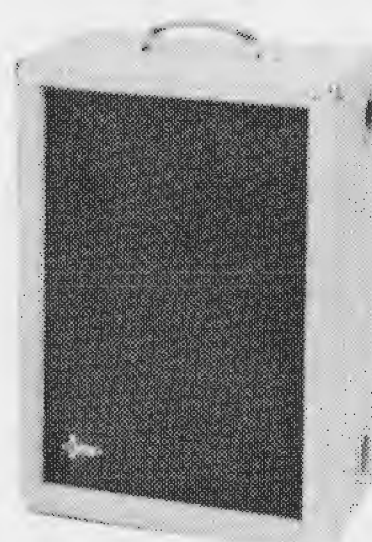
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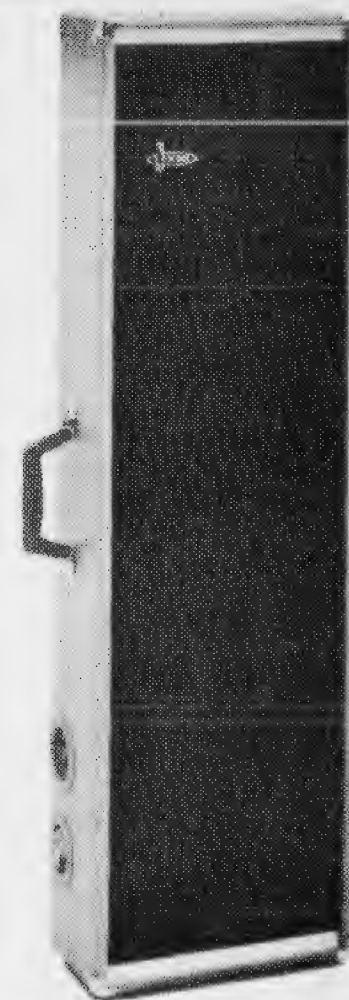
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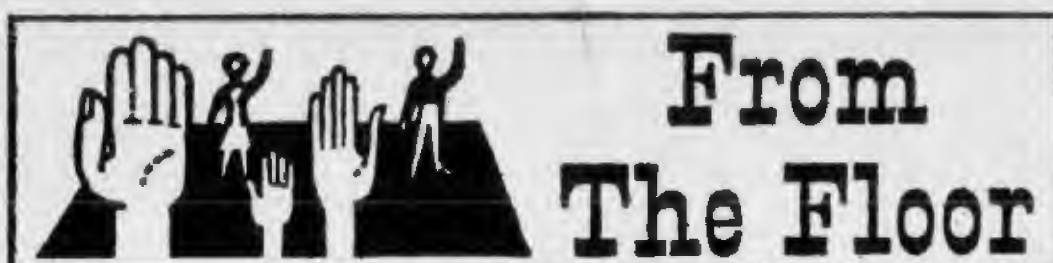
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

A great big "Thank you" to Sets in Order for giving us the names of John Braz and Hon Wa Wat in Honolulu when we 'phoned your office on our way to Hawaii. We contacted John as soon as we arrived there and with his assistance lined up two square dances in Honolulu during our visit.

Dick Weaver did a nice job of calling at the Hayseeds dance at the Halsey-Radford Community Center and the dancers really made us welcome . . .

On Tuesday night Captain Al Zimmerman from the Hickam Promenaders drove clear across town to pick up us for a dance at the Air Force Base . . . Herb Egender has been the club caller but is being transferred to Washington, D.C., so Hal Hulett is taking over the calling chores . . . What a wonderful time . . .

Reg and Irene Bentley,
Al and Dorothy Lamport
Dearborn, Mich.

Dear Editor:

Since re-locating (from Germany) we are dancing with a fine group, calling for a teen club again and hope to have a couple of classes this fall in our community. We have found the dancing a little different here in the states as opposed to Germany in that the experimental figures are quite widely used. Callers in the European theatre have overlooked many of these things but their theory has been comfortable dancing without all of the frenzy of having to learn all the new stuff . . . and so much memory work . . .

Jocko Manning
Glen Burnie, Md.

Dear Editor:

. . . I don't for one moment consider it "commercializing" or "capitalizing" when I say that the most appropriate time for offering Sets in Order is at each and every graduation of square

(Please turn to page 50)



Weekend: January 31st - February 2nd

Regular: February 3rd - 8th, 1964

New personalities on the staff at one of Sets in Order's Vacation Institutes always insure new thoughts, new surprises, and new traditions. In past years many of the most respected and most enjoyable callers and teachers in the world of square dancing have appeared on the Asilomar rosters. This year is no exception and Sets in Order takes pride in introducing some wonderful first-time names and faces.

Frank and Barbara Lane, who will be part of the regular session have been great contributors to the square dance scene for a number of years. Actually, Frank did his first square dancing 24 years ago while part of an exhibition group in Central High School, St. Joseph, Missouri. Since that time he's come a great way in providing his unique brand of square dance calling enjoyment for square dance groups all over the United States. Those attending Winter Asilomar have much to look forward to in the special brand of Lane humor and calling ability.

* * *

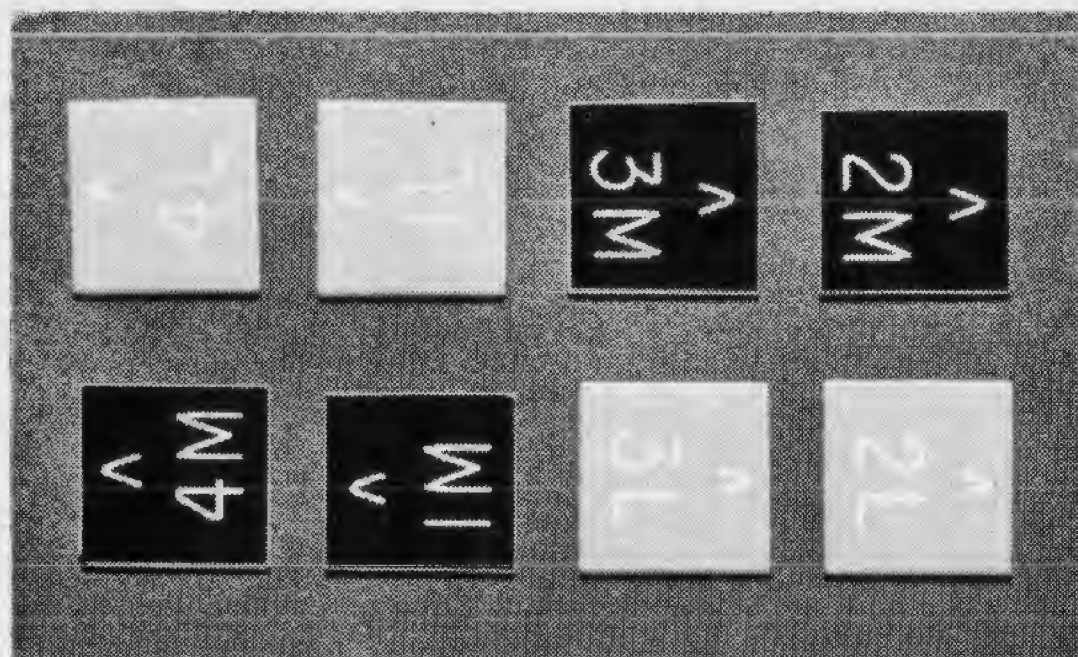
Whether you set aside the weekend, the full week regular session or both, you'll be assured of a fun-filled experience with wonderfully friendly square dancers at Asilomar. On the staff with the Lanes will be Marshall Flippo, Bob Page, Frank and Carolyn Hamilton, and the Osgoods. For an illustrated brochure with all the details write to:

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If you enjoy Sets in Order you can bet that your square dancing friends will enjoy it too and we're pleased to have this way of saying *thank you* for helping us to meet new friends.

Write to:

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Los Angeles 48, California



SINGING CALLS

SWINGING ON THE ROBERT E. LEE — Golden Square 6013

Key: F & C Sharp **Tempo:** 135 **Range:** High HF **Low LF**
Caller: Don Atkins

Music: Western 2/4 — Accordion, Guitar, Drums, Vibes

Synopsis: (Break) Allemande — do sa do — allemande — alamo balance around the ring — promenade — swing. (Figure) Heads up and back — whirl away — pass thru — U turn back — star thru — pass thru — split two — round one — star right — allemande — pass one — swing next — promenade — swing.

Comment: Dance patterns and music are good. Key selection is quite high. Women callers and tenors can handle — others will best avoid it. Those who like high range recordings will really enjoy this. Rating ☆☆

C'EST MAGNIFIQUE — Golden Square 6008

Key: G **Tempo:** 124 **Range:** High HC **Low LB**
Caller: Jerry Firenzi

Music: Standard 2/4 — Accordion, Guitar, Drums, Organ

Synopsis: (Break) Four ladies chain — circle — whirl away — allemande — grand right and left — do sa do — gents star left — pass partner, swing next — promenade. (Figure) Heads star thru — California twirl — circle to a line — pass thru — bend the line — pass thru — cast

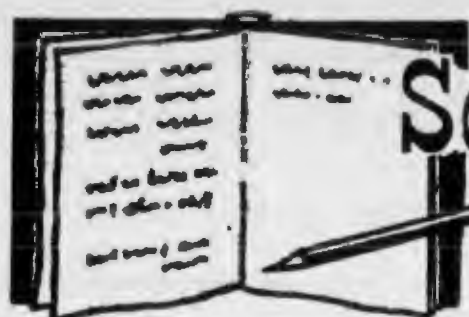
(Reviews continued on page 67)

HF	
HE	
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HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



Square Dance Date Book

- Sept. 1-2nd Ann. Night Owl Dance
I.O.O.F. Hall, Salina, Kansas
- Sept. 6-Star Promenaders Street Dance
Fort Madison, Iowa
- Sept. 6-7-6th Annual Square Dance Festival
Municipal Auditorium, New Orleans, La.
- Sept 7-Nevada S/D Assn. Meeting & Jamb.
Elko, Nevada
- Sept. 7-8-"Sea-A-Round" Round Dance Fest.
Corpus Christi, Texas
- Sept. 14-15-Northwest District Roundup
Boiling Spring State Park, Woodward, Okla.
- Sept. 15-Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Sept. 19-Capitol Squares Guest Caller Dance
Monteith Armory, Richmond, Va.
- Sept. 20-21-2nd Ann. Del. Valley S/D Conv.
Bellevue-Stratford Hotel, Philadelphia, Pa.
- Sept. 21-2nd Ann. Square Dance Festival
Pancake Hub, Agric. Bldg., Liberal, Kans.
- Sept. 21-22-Northeast District Roundup
Greenleaf Lake, Muskogee, Okla.
- Sept. 22-North Central Dist. Leadership Day
Ponca City, Okla.
- Sept. 22-RDTC Guest Leader Round Dance
Montgomery Co., Md.
- Sept. 28-Southeast District Festival
Aldridge Hotel, McAlester, Okla.
- Oct. 5-Southwest District Festival
Vernon, Texas
- Oct. 5-Northwest District Festival
Woodward, Okla.
- Oct. 12-Square and Circle Workshop Dance
Ballroom, Hotel Bethlehem, Bethlehem, Pa.
- Oct. 18-19-3d Ann. Cacapon Capers Wk.-end
Cacapon Lodge, Berkeley Springs, W. Va.
- Oct. 18-19-4th Ann. Missouri State Festival
Agric. Bldg., State Fair Grnds., Sedalia, Mo.
- Oct. 19-20-2nd Annual Fall Festival
Cadillac, Mich.
- Oct. 19-20-Central District Conclave
Lake Texoma Lodge, Kingston, Okla.
- Oct. 20-Valley Steppers Workshop & Dance
K. of C. Hall, Ridgefield Park, N.J.
- Oct. 26-Mid-Tex. Assn. Ann. Fall Jamboree
Munic. Audit., Austin, Tex.
- Oct. 26-South Central District Festival
Natl. Guard Armory, Lawton, Okla.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

3	From the Floor
4	On the Record and Record Report
5	Square Dance Date Book
7	As I See It, by Bob Osgood
11	Let's Double the Dancers, 1963 Recruiting Program
14	Overseas Dateline
15	The Dancer's Walkthru
16	Plan a Dancer Census
19	Ladies on the Square
20	Style Series: Some Theory, Subject: Cross Trail
22	Round the Outside Ring
25	Workshop
33	Square Dance Indoctrination Handbook (16 pages)
61	Caller of the Month: Gerry Hawley
65	Paging the Round Dancers: Joe Boykin
78	Experimental Lab: Ends Cross Over — Centers Swing

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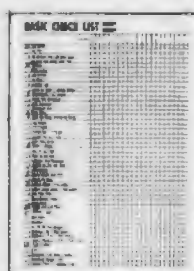
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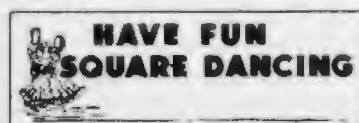
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AS I SEE IT

bob osgood

September 1963

HAVE YOU EVER RETURNED to the scene of the evening's dance after the hall has been emptied of its club members, lights turned out, doors locked and equipment put away for the evening? Whenever we've had an occasion to return to the hall for the wife's sweater, a forgotten purse or a misplaced notebook we always get a rather funny feeling in the pit of the stomach as we look around the hall that so recently was filled with the noises and activity of our square dance friends. There's just *nothing* so vacant and so quiet.

Even worse is the awful lonesomeness that settles down over the conference grounds' facilities an hour or two after a week long square dance vacation institute has broken up. During the week the friendships and the fun and the joking and the informal yak fests and the teaching sessions and the evening dance and the after party all are taken for granted and the halls and rooms where all these things take place seem to be just a part of the picture. Then, when the dancers leave and the halls are emptied of their laughing crowds, there is such a void — an almost indescribable emptiness — that settles in.

After once experiencing this following an institute at Asilomar and thinking foolishly that we would stay over after a camp session and just rest, we found that it was impossible to relax with the wonderful "ghosts" of the happiness that had just been there. Now, the minute the camp is over, we try like the others to load into the car and head on out.

Strangely enough we got this feeling in St. Paul just following the 12th National Square Dance Convention. 10,000 square dancers can do much to fill a city, particularly on a Saturday. Then when Sunday morning rolled around the staggering stillness, the streets without square dancers (and any that you saw without

costume) was just too much and we just couldn't get out of town fast enough.

The Big 12th

WE HAD A BALL IN ST. PAUL. Somehow we get the feeling that we weren't alone in our thoughts that St. Paul put on an outstanding convention. During the days and nights of June 20th, 21st, and 22nd a total of 10,863 square dancers from 48 states (missing were South Carolina and Vermont), the District of Columbia, Canada (105 representing all provinces), Italy, Germany, and Saudi Arabia took part in the gigantic affair.

Panels seemed to be exceptionally well attended (there was no dancing going on at the same time) and the workshops, round dance sessions, and general dancing experienced very good participation.

Halls in nearby hotels and a number of rooms in the main auditorium were filled with such variety of activity that most enthusiasts could find something to satisfy their dancing appetites.

Without a doubt some of the highlights of this or any convention in the past were the two presentations of Exploding Squares. Put on for one half hour in the large convention hall on Thursday and Friday nights this was indeed a sight to see. Perhaps 150 squares or more of dancers from all over the country squared up — perfectly, in even lines and rows — almost as though it had been rehearsed. Then, with Jerry Helt calling on one night and Ed Gilmore on the other, the dancers mixed from one square to the next, across the floor and down the length of the great hall. The dancing was so well-timed, the dancers so smooth and yet so enthusiastic that I couldn't help but feel that here was the best possible exhibition of square dancing that anyone could see. Oh that it could have been televised — and in color!

To Gordon and Mable Pierce, Chairmen of the 12th National Convention, and to their many unselfish and tireless workers who served as gracious hosts and hostesses, to the City Officials of St. Paul and the State Representatives from all parts of Minnesota and to the National Convention Executive Committee goes a hearty "well done," not only from us but from the many who shared as recipients of the hospitality.

Man or Lady?

WHenever the conversation of a group of callers or enthusiastic square dancers gets around to positioning in a square, we almost invariably come up with the question, *when in square dancing is a lady not a lady and when is a man not a man*. The reason we bring this up at the present time is because the arguments will pop wide open again when folks reach the Style Series on pages 20 and 21. Perhaps this is a good time to discuss *courtesy* in square dancing.

We must all agree that common courtesies on the dance floor as everywhere else — make this a more enjoyable world in which to live. Asking a partner for a dance or saying "thank you" might be considered step number one in the list of requirements for being a courteous dancer. There are many rules of this type. (See pages 34 and 35.) There are, also, dancing rules which have to do with consideration of one's partner, such as avoiding too many twirls that tend to send a dancer reeling off into another square, or rough arm grips or unnecessary jerking and pulling.

This also brings up the subject of who walks in front of who (or is it whom). At any rate we know that, when possible, the man should walk *behind* the lady. This of course is possible in such calls as "sashay partners halfway around — resashay," etc. Here the lady moves to the left *in front* of the man as the man moves to the right *behind* the lady and then they both retrace their steps. This was well and good for square dancing in the less complicated days. Today, however, it's not impossible (though not always the most enjoyable) to have a lady dancing the part of a man and vice versa. In the case of two ladies dancing together you must have some rule as to who moves in front. This also might be the case with two men dancing together, or of a man and lady in

reverse positions.

We're taking the stand that as long as a lady is a lady and as long as a man is a man in any given square they will find no problems in following the ordinary rules of courtesy. How we feel about the rest of it is rather clearly outlined in the Style Series this month.

To Tape or Not to Tape

THERE'S A GREAT DEAL OF TALK these days about the do's and don'ts of taping. Most of the talk recently has been stressing the legal aspect of infringements on copyrights, artists' and musicians' royalties and for that matter the Federal Government with its excise taxes. These folks of course have a bona-fide point but aside from this phase it seems to me that there is a more important issue in the moral values involved.

This is no new problem and, while it has its legal aspects, the real problem to square dancing seems to boil down to this. The square dance record companies must realize sufficient sales of their records in order to stay in business. It's that simple.

The square dance record market is not a large one. Thousands of dancers dance to the accompaniment of a single record. So, although there may be millions of square dancers in the field today, a relatively small number of records can satisfy the demands of all the dancers. For that reason, when records are copied by tape or acetate dubs in order to circumvent sales, there is not enough income to support a record company, pay for the choreography and the various royalties involved. Consequently the record companies could soon be out of business. The result—the demise of an industry which contributes so significantly to this activity through the presentation of new and ever-improving dance material.

The over-all square dance recording picture has changed radically in the last few years. Not only has the quality of the musical arrangements improved but great strides have been made in the choreography as well. Where a few years ago records were not available and a caller had to supplement his meager stock with tapes and dubs, today the latest and the best is within his reach through the square dance labels.

Where round dances at one time were only available on "pop" labels and without written

dance instructions, today round dance teachers can have the current hits, and be sure that their dancers can have them too, with easily read and understandable instructions for home practice, available on the specialized square and round dance labels. Basement groups wishing to dance to a variety of callers no longer have to depend on tapes made under anything but ideal conditions. They find that a wide selection of the most popular callers is recorded on singles and on albums for their dancing pleasure.

And, best yet, these records are well planned and recorded in modern studios, eliminating the occasional caller's goofs that hinder the timing. And, so that you can hear the calling above the music, they are balanced in the best technical manner.

The square and round dance records today are greatly improved over the records available 10 years ago. The recording companies can continue to improve the quality of the singing calls, hoedowns, and round dances with better musical arrangements, improved choreography, and musical excellence so long as they are able to realize profits from their efforts. These profits in turn allow them to maintain a businesslike operation, pay their artists, choreographers and musicians, advertise their new releases and carry on an intelligent distribution so that the records may be on hand whenever and wherever you may need them.

If records are not available to you, a note to the record company involved should ease this situation in a hurry. Just remember that your purchase of records in this specialized field will help to keep this industry active and continually improving. By circumventing the purchase of records through the use of homemade tapes and other recordings you will eventually hurt yourself in this activity that means so much to you.

Time for New Dancers

WE SOMEHOW HAVE THE FEELING that September is "get ready month." Clubs in many areas across the country are getting ready to reconvene after a summer hiatus of two or three months and callers and teachers are getting ready for the newcomers that will be filling the classes later this month.

As an aid to recruiting we have in past years

worked out a program of publicity and advertising which can be adapted in different degrees by different areas. You'll find a similar program outlined in this issue starting on page 12. Perhaps the ideas can be of help to you.

Also, thinking toward the beginner, is *Sets in Order's* latest edition to the handbook series. Long in the works, the special *Indoctrination Handbook* is especially designed for newcomers in square dancing. Those who call and teach and work with newcomers will find it especially helpful in getting across the ideals and philosophies that back up this wonderful hobby of ours. Special reprints are going to be available as noted in the book itself and you'll find the 16-page insert included in this issue starting on page 33.

Bits and Pieces

AT A LARGE INTERNATIONAL CONVENTION of doctors and surgeons recently, more than 1900 were in attendance. All were medical men. No patients were invited • Last year at the Annual Conference of American Architects and Engineers several thousands met for the several-day conclave. All were active professionally in the field. No clients were on hand at the various meetings • Recently the American Bottlers of Soft Drinks had their annual convention with thousands in attendance at the meetings, clinics and professional displays. Only professionals in this field were invited — no customers • On June 20th, 21st, and 22nd of this year 10,863 attended the 12th National Square Dance Convention held in St. Paul, Minnesota. Of this number approximately 450 were the professionals — the callers and teachers. The balance were dancers. Question: Is ours *really* a convention?

* * *

If you're a member of the Armed Forces or a civilian employee of the Government and are about to be transferred to a spot overseas, be sure and inform the members of the European Square Dance Association. With the constant rotation of members of the Armed Forces from posts overseas there is always a need for experienced leadership in all areas. At present the best person to contact is Lt. Col. Frederick O. Joerns, 130th Station Hospital, APO 403, US Forces. He is the President of the European Association of American Square Dance Clubs.

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PLACE

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YOUR 1963 RECRUITING PROGRAM

LET'S **DOUBLE**^{THE} **DANCERS**

IN EVERY VILLAGE, town and city there undoubtedly are at the present time hundreds and perhaps thousands of people who want and need an activity such as square dancing but as yet have not been introduced to the many great pleasures to be found in it. These are our *square dancers of the future* and it's up to us, perhaps this month, to find a way to locate them and help them take their first step toward a square dancing class.

If you will remember back to your very uncomplicated square dancing days you may recall a little mixer called The Snowball. Usually one couple would be asked to dance in the center of the floor while the others sat around on the sidelines. Then as the music stopped the number one couple would split, the lady would select a new man partner and the man a new lady partner from the sidelines. Now there were two couples. The next time the music would stop the four who were dancing would each bring another dancer onto the floor and so the number would double at each break. This, in a sense, is the theory behind the "Double the Dancer Program."

If each square dancer were to bring but one person into the activity this fall we would experience one of the greatest booms in square dancing since the modern trend was introduced in the 1940s. Actually, when you stop and

think about it, recruiting only one new dancer shouldn't be too difficult a problem. It just needs planning, promotion, publicity and a good follow-through program to insure that these newcomers are provided with the square dancing future they are promised.

In recent years Sets in Order has outlined various ideas for campaigns including direct mail, newspaper and radio publicity, and even individual dancer giveaways. These ideas are still most appropriate and you can have this information simply by checking with your back copies.

A Proven Plan

This year, for a different slant, we're indebted to Van Van der Walker of San Diego who, over a period of years, has taken part in the development of a program in his city that has virtually doubled the dancers many times over. For the sake of comparison you should know that San Diego is now a city of almost 600,000 — has a Navy base, is an astro-industrial center and a popular resort. The permanent citizens of the city, the members of the Armed Forces stationed in the area, the industrial employees, even winter or summer visitors, all offer grist for the square dance mill. In the San Diego area itself there are several dancers' and callers' associations and a large number of active square dance clubs.

For the greatest success of a Double the Dancer plan the coordination between the various associations, the clubs, existing classes, callers, teachers, and dancers in general is of the utmost importance. A meeting of representatives of as many of these groups as possible is a logical way to start such a plan in motion. A good starting place is take the geographical area covered by these groups, then break it down into districts. Each district should include one or more clubs and *one or more shopping centers*. This latter is the key to the project. With communities spreading out as they

HOW TO MAKE YOUR OWN 1963 RECRUITING POSTERS

You can plan your own Double-the-Dancer program to include the official 1963 recruiting poster shown on the cover. The working drawing of the poster (at left), has been marked in squares and the poster can be copied by laying out your poster board or paper in similar squares. If you have a larger surface to work on simply make larger uniform squares. Then copy square for square what our artist has shown. Use a soft pencil, then perhaps go over it all in India ink or fill in the areas using different colors.

have, the local shopping centers in recent years have become the general meeting places of the families in any area.

Ideal Location

Based on the theory that square dancing is "its own best salesman" these shopping centers then become the location for simultaneous square dance demonstrations throughout any city during a given "target" week, to Double the Dancers.

The square dance *coordinating council* that is putting together this campaign is made up of representatives of both the callers and the dancers in each area. Through a master plan a presentation is made to the management of the various shopping centers. Perhaps the local Chamber of Commerce, the Mayor of the city or other civic groups can get behind such a plan and add to the effectiveness of the approach. Needless to say, those managing the shopping centers are ever mindful of ways to attract attention to their places of business and, if approached properly, they will undoubtedly go along in providing a good location, all the necessary facilities and perhaps even additional help in publicizing the Double the Dancer project.

With the locations secured the "teams" of dancers and callers then need to be lined up. With a caller representative in each area contacting the local callers and with a dancer representative working on the various dancers who will appear, it is not difficult to fill a schedule. Some callers are obviously better equipped than others to handle public appearances of this type and many times callers themselves will contact dancers from their various clubs

to work with them at the specific time they are scheduled to appear.

Timing is important and schedules must be worked around those periods in the day when dancers are available and when the greatest attendance at the shopping center is assured. Weekends and evenings usually work out to be the times selected and if enough different groups cooperate in the venture no one caller or "team" need perform more than an hour or so on a given assignment.

The dates of these shopping center demonstrations are important. To be most effective they should be scheduled within the month before classes begin. While demonstrations are going on it's important to have an information booth, staffed by informed square dancers in costume. These workers can take the names and addresses of those interested in future class attendance and can hand out information on the various classes that are to be held. This booth, incidentally, can be manned at other times during the week and the square dancers in attendance can draw attention to the fact that there will be "dancing by live dancers" at specific times. In addition, posters around the dance area and in the windows of the various shops located strategically around the shopping area can point up the times of the square dance demonstrations.

Value of Teamwork

To tie all these various shopping centers in to the one Double the Dancer campaign a coordinated program can do a great deal of good. By the use of one type of square dance poster a city can be saturated in an eye-catching manner. Only the pertinent information regarding

These colorful bumper strips, measuring approximately 3½ inches by 12 inches, were produced by the Heartland California Caller's Association and were provided free to the dancers in the area. Color of the lettering was a fluorescent orange. Note the all-important phone number.

JOIN the FUN For Infor.
Learn to Phone
SQUARE DANCE 469-
5201

ANNOUNCING — THE DOUBLE THE DANCER POSTER AWARD FOR 1964!

Sets in Order invites you to participate in this event by sending in your poster stressing the Double the Dancer idea. Awards will be given. Think now towards the future. You may submit your poster (or more than one) any time between now and July 1, 1964. Posters will not be returned but will be put to good use as displays and as possible illustrations in Sets in Order. — Editor

specific classes need be changed. The posters, produced by the square dance coordinating council in the area, can be most effective.

As a suggestion for a type of poster, Sets in Order presents the ideas shown on page 12. The one-inch squares or grids can be enlarged to any size so that your volunteer committee can mass-produce posters such as this to fit your area's needs. All it will take is some willing hands, some poster board, paints and a few evenings of pleasant work.

When the target-date arrives it's well to have the "working crew" out early to set up the card tables or small desks, bring in the necessary materials to stock the information center; set up the PA system; and be sure that the dance area is smooth and ready for the dancing to follow. It's a rather nice idea to have the first person *with the duty* personally introduce himself to the manager or whoever is in charge of the area just by way of letting him know that the folks are on hand as scheduled.

Equipment No Problem

From the callers will come the PA system. Just be sure to have plenty of extension cord handy and also be aware of the fact that when working in a public area all wiring and equipment should be set up in such a way that it won't be a hazard to the folks walking in and out of the stores. It isn't a bad idea to take a broom along to be sure that the immediate area is swept and clean. The store may do this for you, but in the event that you must do it at least you'll be prepared. If you're dancing on blacktop you may want a small supply of rubber retread beads to make the surface more danceable. At best you'll probably be dancing on an uneven surface, but for such a short time no one will mind very much.

When preparing dancers for a demonstration of this type it's well to remind them that they are "selling square dancing." Costumes that are eye-catching but not over-elaborate will help to draw new enthusiasts into the hobby. Presenting dancers that are representative of

a cross-section of the square dancing public is also a good idea. Aiming for perfection and uniformity in sizes may have an adverse effect on the program. ("It certainly looks like fun, but we could never do it.") Keep the dancing simple. Remember that dances which sometimes offer the greatest challenge to the dancer are not always the most eye appealing to a spectator. Good music, variety of programming, simple, down-to-earth dancing that doesn't make the activity appear too complicated and — *smiles*, lots of smiles will prove that square dancing indeed *is fun!*

Tell the Story

During the dancing itself it might be well to have extra square dancers handy to pass out mimeographed sheets that proclaim "What you are watching is a typical American Western Square Dance. These folks doing the dancing are your neighbors. None of them are professionals. You, too, have a chance to learn."

Once the show is on it's wise to keep things moving. The store manager may prefer that you don't go too long at a stretch and for that reason it's well to have some good square dance music to play in the background during the rest breaks. After the demonstration is over be sure and have a crew on hand to clean up the area. Particularly remove any of the litter that could have come from the square dancing. Who knows, you may want to try the idea again sometime. And, oh yes, if it's not too late, look for the manager or drop him a note in the next few days to say "Thank you."

Of course this is just an outline of what can be done as one phase of a Double the Dancer Program. The ideas are limitless, but the advantages of working together with a community on a project of this type are also endless. Equally important is the necessity of a good follow-up. Using the names that may have been added to a list on the registration desk those interested should be contacted either by phone or by postcard. If the people are interested enough to leave their name they certainly are good prospects for that coming class.—Editor.

OVERSEAS DATELINE



Japan . . . Tom Trelford, son of square dancers Wally and Florence, went thru a square dance class in Japan, took up calling and now calls for Tom's Teen Kats in Yokosuka. Tom is the only known teen-age caller in the Far East and the club is one of the few organized for the young people.

There is a square dance club in Sasebo and at least one in Itazuke. Word comes thru that there is another in the process of being formed in Iwakuni. In the Kanto Plains Area (Tokyo-Yokohama) there are 10 clubs. A Jamboree, sponsored by the Kanto Plains Square Dance Federation, was held in Yokohama on 30 Mar. with about 25 squares of Japanese and American dancers attending. —Wally Trelford

The "Shudan" Cers is one of two clubs on Misawa Air Base in northern Honshu. The word "shudan" in Japanese means many happy dancers and sure enough, the club is expanding quickly after starting with a few couples who had had previous dancing experience. The original caller was Hank Lewis, an NCO attached to Security Service, but after he rotated back to the States in July, Jim Mickle came on the scene to take over the calling chores. The "Shudan" Cers have been asked to put on many performances. Among them was a benefit show for the Japanese people in April with the proceeds going to charity organizations in the area. For Armed Forces Day they teamed up with the Tori Twirlers, the other club in the area, and danced all day on the flight line for the thousands of Japanese to which Misawa AB was host. —Jim Brown

Turkey . . . The sounds and rhythms of old fashioned (and new) country music can be heard and seen amidst the sounds of Turkish Kanun (zithers) and the rhythms of proverbial Turkish belly dancers in Ankara these days. A newly-formed club, the Ankara Allemanders, is doing its utmost to promote square dancing in the American community there. The result is that they now have a club and one whole mess of fun each Tuesday and Saturday evening.

The Tuslog Det 30 Service Club allows the club to use its facilities (which is a God-send) and does its best to see that the dancers are happy. Records were the only medium of obtaining calls until recently. Then the Square Dance Representative in Hillbilly Heaven saw fit to talk to the Military Representative and a caller was sent out from Fort Rucker, Ala. Keith Gulley and his Mrs., Nancy, were exactly what was needed to tie together the loose strings. There are many plans for the future including demonstrations at the local Turkish-American Association, trips to the two other clubs in Turkey and many, many hours of dancing just for the fun of it. Club officers are TSgt. John F. Cox, USAF; and SSgt. R. G. Hanson, USAF. It is not an Air Force club, exclusively. All services are welcomed and civilians, too! —SP6 John F. Medeiros

Europe . . . The June meeting of the EASDLA was held on June 22 in the theatre of the General Walker Hotel at Berchtesgaden, Germany. Mannheim was host in July, Hanau in August and Heidelberg on September 1, in connection with the Annual Fall Round-Up. The dancers' association, EAASDC, now has 2920 members thru-out Europe and their goal is to have 4000 members by the end of 1963.

The Japanese people watch intently as members of the "Shudan" Cers at Misawa AFB demonstrate American square dancing for them.



THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR SEPTEMBER THE NEW DANCER

AFTER YOU RECRUIT newcomers for a square dance class, after you actually see them cross that threshold the first night and watch as their uncertainty turns into delight and after you're certain that they're determined not to miss one lesson, then what? What can you, as a club member or class helper, do to promote and protect their newfound interest in square dancing? What can you do to insure their footsteps down a safe and happy dancing path?

We're not looking for nor speaking of giant accomplishments. Rather we are thinking of the multitude of small ideas which added together help make a reality of the axiom, "Square Dancing is Fun."

Of course all and any plans relating to a beginners' class must be coordinated with the caller and his wife. These are the people who have a teaching plan to accomplish, a goal to reach through a pre-planned course. So assuming that all suggestions are worked through them, let's look at some ideas.

The first night when folks are registering include a place for them to list their birth date (not necessarily year, but month and day). Then when a birthday falls on or near a class meeting, an appropriate celebration can be had. This might be as simple as the group singing together "Happy Birthday" or it might only be a card, but the thought behind the gesture will be mighty indeed and will be a firm step toward extending that square dance hand of friendship. Surprisingly enough most people will forget they were the ones to supply you with the date of their natal day.

Somewhere toward the middle of a series of lessons why not sponsor a square dance fashion show for the class? Half a dozen men and women from your home club, wearing their own square dance outfits, can make an excellent representation of a variety of square dance

styles. The caller's wife or some club member might moderate and by keeping the entire feeling of the show casual and relaxed can encourage the class members to ask questions and mingle with the club dancers.

If your club sponsors the beginners' class plan a party for them — or better yet, plan two. One might be held fairly early in the season as a welcoming affair and the second might be set closer to graduation time. The party could tie in with the theme of a current holiday or it might just be refreshments and visiting with perhaps a stunt or two similar to what you might use at a regular club dance. Your ability to encourage the class members to participate in the party and not be just spectators will help them feel they belong in the activity and will create an interest in future club membership.

Most important, whatever ways you might find to welcome the newcomer to square dancing, remember he is apt to look on you, his first "genuine" square dance contact, as his idea of what a square dancer should be. So be pleasant, be helpful in an unassuming way, dress as you would like to see others dress, put on your best square dance manners and you'll be repaid with an active and happy permanent addition to your hobby.

IDEA DEPARTMENT

Even if a square dance class is only that, to be used as a feeder group for an already existent club with no intention of becoming a permanent club itself, consider the possibility of letting the class members choose a name for themselves. The feeling of belonging, the fun of talking about "our Allemanders or our Hoots 'n Hollers," the hinge about which to plan a special party or lesson are ample rewards. In lieu of a permanent banner and badges, handwritten paper badges and a welcoming sign made from shelf paper would suffice. A feeling of a legitimate entity takes much of the mental sting out of "classwork" and makes it group fun.

A PROJECT FOR YOUR DANCER'S ASSOCIATION

PLAN A DANCER CENSUS

BACK IN THE FALL OF 1959 Sets in Order ran the first International Square Dance Census with the hope of actually finding out how many men, women and children square dance in the world today. The results were by no means complete but we decided that rather than prognosticate by the weak method of multiplying the answers received by the total readership of the magazine, we would leave the census as it was. The report, while interesting, showed a skimpy and meager outline of the activity that actually existed.

The benefits of a successful square dance census are obvious. For the dancing and non-dancing public alike to know the size of our hobby-world could be rather astonishing. To know how many callers and leaders are in the activity and from where they come could lead to a much closer and better working understanding. To know the number of clubs and the count of beginners' classes would help bring the future of the recreation into focus. To discover how many callers use live music, how many records, how many call one or five nights a week would give a picture of the national flavor of the activity. To know how many dancers round dance, how many attend festivals, what is the age spread of the dancers — all these facts would make not only interesting reading but vital research material which many other groups find essential to their continuance and growth.

Perhaps Sets in Order will attempt another census sometime in the future. In the meantime area square dance associations could make this a worthwhile venture on their own perhaps with the results being tabulated and kept on file at Sets in Order. If enough locations cooperated a fairly accurate count would be forthcoming.

As a beginning, the Ottawa Square Dance Association in Ontario, Canada, undertook such a census on their own in January of this year. The questions related to the previous 12 months and the purpose was to discover the characteristics of the square dancing population of Ottawa. The results would help direct future planning for activities to further the hobby.

The results of this census were so gratifying to the Association in Ottawa that we are reprinting some of their methods and responses in the hope that other areas may follow suit. Of course to be of any real value, each square dance club and each square dance caller will need to keep records of the dancers associated with him. With many square dance classes starting up in September this is the time to begin a compilation — from the first night of a beginners' class. Then, when the information is requested, the facts will be complete, accurate and available.

The 1962 Square Dance Census of Ottawa

Census questionnaires were distributed to member clubs of the Association. In order to avoid duplication each individual dancer was requested to fill out only one questionnaire even though he might belong to more than one club. There was no way of reaching dancers who did not belong to a square dance club or who used to dance but were not doing so at present. To this extent there was a gap in the information. However the compilation showed that better than 90% of the 1,598 dancers polled completed and returned the questionnaires.

Membership in Clubs

One club only	1,315
Two clubs	190
Three clubs	23
Four clubs	9
Unstated	61
Total	1,598

Current Frequency of Dancing

Once a month.....	15
Twice a month.....	120
Once a week.....	1,151
Twice a week.....	186
More often.....	98
Unstated.....	28
Total	1,598

Number of Years Dancing

Less than 1 year.....	252
1 year.....	240
2 years.....	217
3 years.....	240
4 years.....	174
5 years.....	141
6 years.....	85
7 years.....	58
8 years.....	48
9 years or more.....	85
Unstated.....	58

Age of Dancers

Under 20.....	103
20 - 29.....	126
30 - 39.....	504
40 - 49.....	627
50 - 59.....	197
60 and over.....	26
Unstated.....	15

Participation in Other than Club Activities

(Ever attended one of the following)

Square dance week.....	151
Square dance week-end.....	187
Convention or Festival.....	284
Open dance (local caller).....	1,060
Open dance (out-of-town caller).....	1,132
An open dance in 1962.....	1,012

Participation in Round Dancing

Ever done any round dancing.....	1,087
Round dance at a square dance club..	849
Belong to a round dance club.....	174

To wind up the square dance census of 'Ottawa it is interesting to note that the dancing season there runs from September to May. Also dancers filling out the questionnaire were not required to identify either themselves or their clubs. With the success of this first local census, the Ottawa Square Dance Association looks forward to carrying it on in future years.

How about you? Can you help provide needed square dance information through an area census of your own?

SQUARE DANCE PARTY FUN A VERSION OF KEEP TALKING

HOW GOOD ARE YOU at mentally guessing when 60 seconds are up? How chatty are you? Here's a little game that puts both these talents to the test and provides fun for participants and audience alike.

You'll need a good MC — one who is quick thinking and can continue asking questions without pause. Your participants may be male and/or female; they may be extroverts or introverts; they may be young or older; they may be tall or short. There are no limitations as the stunt is just simple fun.

Time Important

If you meet in a hall which has a large wall clock with a second hand, use that. If not, draw your own clock on a large piece of heavy paper or cardboard being certain the clock hands are movable. Any dancer in attendance can "run" the clock by moving its hands in accord with his own wristwatch, providing it has a second hand.

Your MC will then select a participant and

explain that he is going to be asked some questions and all he need do is answer them, BUT he must also tell the audience when he thinks they have talked for three minutes. Naturally the clock will be behind him so he cannot see the time.

Questions should be asked often and fast to keep the subject from counting off the time. And, of course, the questions should be in good taste. You'll be amazed how difficult it is to guess how many minutes have gone by. Just try it on your caller, who's supposed to be pretty adept at "timing."

This stunt would work well with a new square dance beginners' class or club as an ice breaker or as a quick way for people to get to know each other. Dancers could be asked where they are from, what line of work they do, how many children they have, how they heard about the class and so on. By using two or three different people a great feeling of camaraderie will quickly develop.

The WALKTHRU

To many readers of *Sets in Order*, this month's Club Profile may strike a familiar note. Its method of operation is considered standard in many areas. Notable, however, will be the size of its membership and its interesting way of handling refreshments.

CLUB PROFILE #5

NAME: Manchester Square Dance Club

Location: Manchester, Connecticut

Age of Club: 7 years

Meetings: Twice monthly

Membership: 280 couples

WITHOUT A DOUBT, the Manchester Club boasts a large membership roster and happily can add that the group has at least 50% attendance at all club dances. With a quick bit of arithmetic this would mean 35 squares of dancing members, not including guests, and 70 squares of members should the entire group turn out.

A single caller pilots the club under the guidance of a club constitution which calls for a President, Vice President, Secretary, Treasurer, Program Chairman, Publicity Chairman and Hospitality Chairman. Business meetings are held once a month rotating between the various officers' homes and the caller attends when he is able.

The club meets at a school and holds the enviable position of being allowed to use the premises without a rental charge. The dancers pay yearly dues of \$3.00 a couple and donate \$1.50 a couple at each evening's dance.

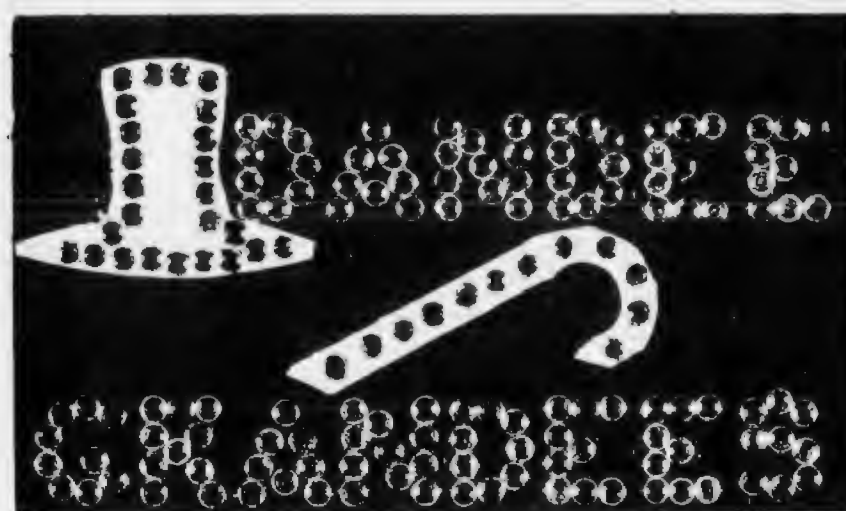
Once a month guests are invited to attend the dance and also donate \$1.50 per couple. In addition the club frequently has many spectators in the senior citizen age group who enjoy the activities from the sidelines.

The caller teaches the Round of the Month. However, as many of the dancers do not learn rounds, the club uses this period to handle refreshments. For approximately one-half hour while the round is being taught, those not interested in participating are served. Then the

positions are reversed with the round dance enthusiasts coming out for refreshments while the people who have just eaten return to the dance floor for square dancing. The hour from 9:15 to 10:15 is used for this purpose with much success, the club reports.

The Manchester Club sponsors beginner classes, has an annual picnic, a New Year's Dance and once a year charters a bus and travels together on some prearranged Knot-head trip. As a group they belong to Edsarda, the Eastern District Square and Round Dance Association.

BADGE OF THE MONTH



Our badge for September comes to us from Casa Grande, Arizona, although from appearances one might guess its home to be the Great White Way of Broadway.

The Dandee Grandees selected a top hat and cane as their club emblem. Combining these symbols of elegance with a portion of the name of their dance location (the Francisco Grandee Motor Inn), they developed the title of their square dance group.

A black plastic background is accentuated with rhinestones spelling out the club name and outlining a white hat and cane. Any movement of the badge creates quite a dazzling effect as the stones catch the light.

The Dandee Grandees also add that the Motor Inn where they dance is the winter training headquarters for the San Francisco Giants' minor league ballteam. However, being staunch Dodger fans we'll probably be wise if we discuss square dancing with these folks instead of baseball.

LADIES on the SQUARE

CROCHET A WESTERN TIE



By Loretta McAvoy, Belvidere, Ill.

T IRED OF YOUR SQUARE DANCE TIES? Want something a little different? Perhaps you men can talk the little woman into fashioning a crocheted western tie — unique, neat and easy to wear. Point out to her that this is the way she goes about it.

Using cotton metallic knit Cro-Sheen, these are the directions for the overall pattern. Chain nine, skip first stitch and single crochet in next stitch; double crochet in same stitch. Skip next stitch then single crochet and double crochet in next stitch until completed across. When you get to the end of each row, chain one and turn. Repeat each row the same for desired length. Make two separate pieces. One is for the bow, 9" long. One is for the tail, 12½" long. This is worked back and forth.

For the centerpiece of the tie, chain twenty, then skip first single crochet and single crochet in each stitch across, chaining one at the end of each row to turn. Repeat each row until it measures ½" wide. It will be about 2" long.

To assemble, press each of the three pieces after tucking in crocheted ends. Put "iron-on" tape on the back side of the bow to keep its shape.

Fold the ends together and whip together with sewing thread. Use the same color "iron-on" tape as knit Cro-Sheen thread used in crocheting the tie. Find center, then fold sides together at center and whip together with a couple of stitches. Decorate the front side of the bow and the tail with ric rac as you wish. The centerpiece is the same for plain or fancy tie.

Take the bow piece in one hand and wrap some heavy thread around it several times, pulling the thread tight. Tie knot and clip end of thread. Next sew tie clip on the back side of the bow. Take the tail and hold it next to

the bow and wrap thread, at center of bow and tail, around both together. Clip thread. Now you are ready to wrap the centerpiece over the bow and tail and whip the ends together on the back side.

That's it for a plain tie. If you want to be a little more fancy use gold or silver ric rac on the bow and tail by sewing each on by hand and picking up the points of ric rac. Press before assembling and use a warm iron with a brown paper bag over it so as not to discolor the metallic ric rac. If you use ric rac cut two small pieces of "iron-on tape" with rounded corners and press on the back side to cover the ends neatly. This will "tie up" the job nicely.

TIME TO SAY "THANK YOU"

It's that traditional time of year when square dancers may begin thinking toward the Thanksgiving season. Specifically they can be thinking of sending in to Sets in Order the names of couples or individuals whom they wish to thank for having done a good job for square dancing. Each year, in the November issue, Sets in Order lists those names and the names of the dancers who submitted them. For the best processing, it is requested that those who send in the names of dancers or callers to whom they wish to extend a special "Thank You," follow a simple form as in the example given here—and preferably by postcard.

(line 1)—To (our favorite caller or outstanding dancer)
(description)

(line 2)—Jess and Ima Squaredancer (names)

(line 3)—From (name of club or individual sending card)

(line 4)—Anywhere, U.S.A. (where from)

Here's the chance for dancers to express their gratitude publicly to those many wonderful people who do so much for the square dancing activity. Cards should be in by September 20th.

STYLE SERIES:

SOME THEORY

SUBJECT: CROSS TRAIL

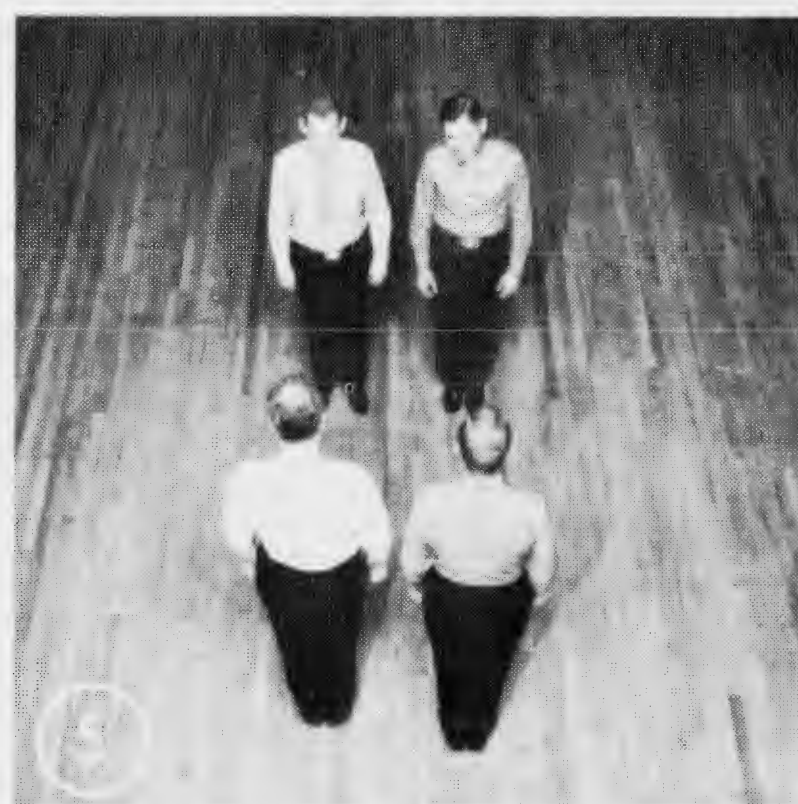
ALTHOUGH NOT IN ITSELF a controversial figure, there is a phase of the basic Cross Trail that needs some clearing up. First, looking at it in its simplest form (top row of pictures) we start with two facing couples (1). On the command "Cross Trail" the dancers move forward to pass right shoulders with their opposite (2). Having passed thru, the lady crosses to the left in front of the man (3) while the man passes to the right behind the lady (4).

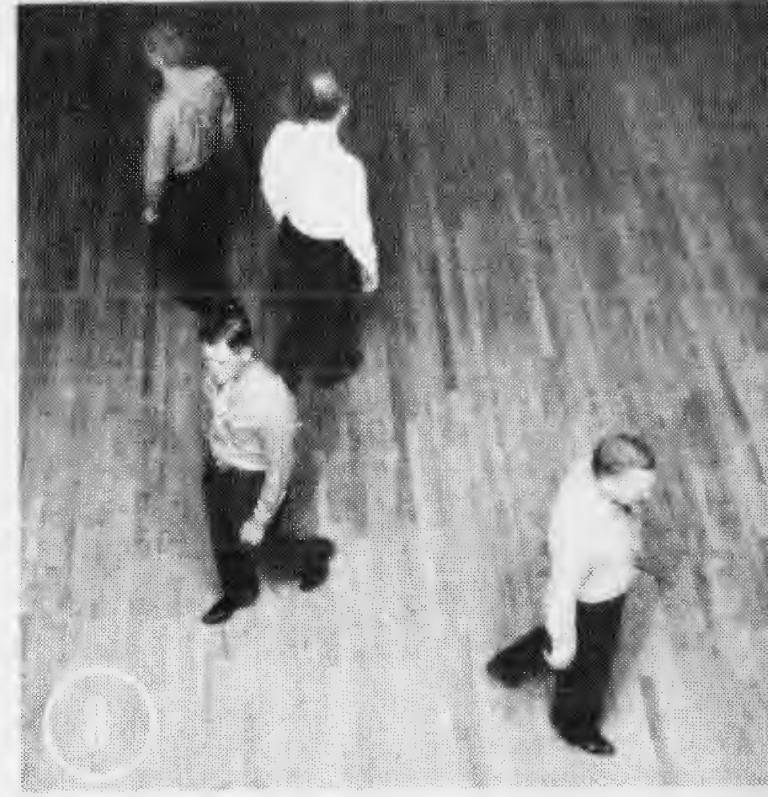
Though many men have voiced the opinion that it's not nearly so much fun dancing with another man as it would be to have a lady as a partner, there are conditions in today's square dancing in which this situation does arise. When two men do find themselves thrown temporarily together as partners the person on the left would continue to act as a man and the man on the right side would take the lady's part (5). In the Cross Trail our "couples" would Pass Thru (6) and the person on the right would cross to the left (7) in front of the man who originally stood beside him on the left (8).

The same reasoning holds true for two women working together as partners (9). The two would Pass Thru (10) and the lady on the right would cross in front (11) while the lady on the left — taking the part of the man — would cross behind and to the right (12).

Now comes the big one. If you accept the theory in all these points then we're ready for the last one — the case of a man and lady acting as a couple having reversed positions (13). As much as you might be able to prove otherwise and as much as it might seem offensive, the condition — as far as square dancing goes — still exists that the man is now a lady and the lady in the couple is now actually a man. In this example the two couples will Pass Thru (14) and then cross with the person on the right moving to the left (15) and in front of the person on the left who crosses to the right and behind (16).

As long as the lady dances the part of a lady all the normal courtesies are written into the dance for her. As soon as the lady becomes a man then she also would assume a portion of the man's responsibility as it applies to common courtesy. The reasoning: when circumstances change, it is well to have some rules to fall back upon so that a dancer will know immediately what is expected of him, and to avoid the confusion and indecision that would come with trying to figure out during every move just who is dancing with him as a "partner." Actually, in these instances, we are referring to the direction of various *positions* in a square and not necessarily the sex of the individual involved.







ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Mississippi Merry-Making

The Star Twirlers and Ocean Waves Square Dance Clubs of Gulfport co-sponsored the First Mississippi Gulf Coast Square Dance Festival in the Hurricane Room of the Buena Vista Hotel in Biloxi on August 23-24. Marshall Flippo and Joe Lewis were featured on Friday and Saturday nights, respectively.

—Maurice Morgan

Virginia Variety

Capitol Squares meet every third Saturday at Monteith Armory in Richmond, September thru May. They dance two squares and two rounds on their program. The only officers consist of five couples as board members and only one meeting is held per year, mainly for the election of the board. They import out-of-town callers and plan to start this season off with a "bang" on September 19 by getting Joe Lewis in to call for them.

—Joan Gardner

Maryland Mores

September 21 will mark the opening of the season for Calico Squares of Baltimore. Open dances for this club are every third Saturday from September thru May and the dances are held at the Woodmoor School. Visitors to the eastern seaboard are welcome. —Dolores Seney

Florida Frolic

Harold and Myrtle Eicher are co-ordinators for the All-A-Round Group which meets at the Community House in Sarasota every Thursday evening. This is a round dance group which presents workshops for review as well as classes, thus accommodating the fluctuating membership which includes winter visitors to Florida. Two new round dances are taught each month.

The Civic Center in Melbourne was the setting, on June 1, for a Caller Appreciation Dance given by the Melbourne Allemanders. Chuck Durant and his wife, Naomi, were the special guests and were presented with honorary membership badges from the club. Chuck

was handed his "report card" for the past year and was "retained for another year." The girls of the club filed past him and presented him with artificial fruit which was placed in a gold basket to make an attractive centerpiece for the Durant home. Several club members received 5-year bars and as a final event of the celebration, the Durants were presented with "gag" gifts from each of the dancers. —Nan Nixon

Nevada Notes

Current officers for the Nevada State Square Dance Association are Doug Pushard of Las Vegas, Pres.; Phil Rodgers of Tonapah, V.P.; Fred Brewer of Reno, Treas.; and Ruby Crisp of Ely, Secy. The next meeting of the new association will be held in Elko on Sept. 7 with the Silver Wheelers hosting.

Texas Talk

Texas, square dancing's sleeping giant, is stirring again with reports of renewed activity and more clubs being formed. In Waco, a central Texas town of about 100,000, the Corner Seekers (we haven't heard that one before!) came into being last June. Jim Lawrence was instructor for the group which meets on second and fourth Fridays in Town Hall. Square 8 Square Dance Club of Waco, re-activated about a year ago, was a guest of the new club for graduation ceremonies. The Square 8's meet on first and third Fridays, so there is square dancing most Friday nights in Waco now. There is also a club for teen-agers in the town, Heart o' Texas Twirlers, with Jim Lawrence also calling for this one.

—Mrs. Ben Ferrell

Pennsylvania Patter

On Saturday, October 12, Bethlehem Square and Circle Workshop will hold their dance in the main ballroom of the Hotel Bethlehem. For dance and buffet tickets contact C. Trenkle, telephone 867-7139. Gordon Lentz of Philadelphia will do the calling.

A square dance weekend for Pittsburgh area

dancers was held at the YMCA Deer Valley Camp at the foot of Mt. Davis in Somerset County. About 150 adults and 50 children were registered. There were square dances on various levels, workshops, demonstrations and family dances. Callers were Cliff Bowers, Gene Clawson, Jim Robertson, Don Sellers and Joe Schwab. Teaching the rounds were the Bill Pearsons and Bruce Ashcrafts.

—*Mary Catherine Hurst*

Canada

The Ruffs and Ruffies of Transcona, Manitoba, held a summer Jamboree in the East End Arena on August 14. The town is just six miles east of Winnipeg.

—*Alice Woodman*

Square dancers of the area enjoyed Open Air Dances during the summer at the Pinafore Park Pavilion in St. Thomas, Ontario, welcoming many traveling dancers.

—*Bill Buchanan*

New York Notice

The popular summer series of outdoor square and folk dances in the city parks of New York City began on June 18 this year at the Wollman Memorial Facility in Central Park, Manhattan. The dances are conducted by the Park Department dance team of Joe and Alice Nash, aided by the Promenaders, a specially trained group of Park Department Recreation Leaders, who assist in demonstrating and teaching the dances to the public. On Mondays, dancing is held at Poe Park in the Bronx thru September 23. On Tuesdays, Wollman Memorial has dancing thru September 24. On Thursdays there is dancing at Cunningham Park in Queens thru September 26. There is no admission charge.

California Capering

Western Square Dance Association of the San Gabriel Valley area near Los Angeles, is launching into its 16th year with a new slate of officers. They are: Al Peterson, Pres.; Acey Letterman, V.P.; Jim Noble, Secy.; Russ Curtis, Treas.; Ralph Browner, Dance Chairman; Byrle Whitney, Membership; Orville Whisenant, Publicity; Jim Bilyeu, Insurance Director; Jim Galanis, Co-Dance Chairman; Frank Loggins, Co-Secy.; Joe Eisenzimmer, Blood Bank; Dan Bontems, Historian. It was voted at a General Meeting not to charge Directors of the Board when they attend club dances. Since board members are taxed considerably, defraying their own expenses to out-of-town meetings, etc., it was decided to extend this special courtesy at the association dances.

Southern California Gas Co. is one of the many large organizations to have its own square dance groups. In Riverside Don Bailey, a gas company serviceman, calls for the Blue Flames Square Dance Club, a name which must certainly be called appropriate. The club was formed last October with Ray Rasmussen as president. Charter members are constantly being augmented by newcomers from the beginner classes conducted on Monday nights.

—*Brad Munn*

Nebraska News

The Mid-America Round Dance Teachers' Assn. met in the ballroom of the Pathfinder Hotel in Fremont on June 2 with Kermit and Ruby Knudsen as host couple. Frank Lanning, Sally Pipkin and Ruby Knudsen were speakers and association teachers were present from Missouri, Kansas and Nebraska. The next meeting will be on September 8 at St. Joseph, Mo., with the host couple being George and Hazel McKnight.

It is always gratifying to hear about dancers and callers being recognized for special service to square dancing. During Lincoln's 23rd Square Dance Festival this year, the Service Award was given to Bill and Edna Hartz for all the work they have done in the past 14 years of active square dancing.

—*Donna Reilley*

Indiana Incident

From July 27 thru August 2, the Korner and Taws Club of Franklin demonstrated modern square dancing at the Johnson County 4-H Fair. They were furnished a tent, a platform on which to dance and facilities for showing a square dance film.

—*John F. McKee*

Part of the crowd of teen-agers which turned out for the annual Jackalope Hix and Chix teen-age festival in Douglas, Wyo., this year. Some 230 youngsters and 60 chaperones danced up a real whing-ding.



ROUND THE OUTSIDE RING

Utah Utterance

Whitney Whirlers of Ogden planned a caravan of about 60 of their members to the Western States Convention in Eugene, Oregon, on August 15-17. They were to spend August 13 at Nampa, Ida., where the Ross Crispinos hosted a trail dance for them. The Ogden square dance clubs have recently completed a series of dances for the benefit of scholarships for training teachers of handicapped children.

—Mary Alyce Washburn

Colorado Cavorting

The Beaus and Belles Square Dance Club of Colorado Springs was organized in January, 1963, and now dances every Tuesday night at the Carriage Stop. With Norman Chichester as caller they include in their program the rich heritage of the traditional square dances and the best and most challenging of the new square dances. They also enjoy a generous sampling of quadrilles, circle mixers, contra dances and rounds.

John A. Love, Governor of Colorado, has issued an Executive Order proclaiming the week of September 8-14, Square Dance Week in Colorado. Among other things, Governor Love cites square dancing as "emphasizing the pioneer spirit of cooperation and teamwork."

—Jack Halfacre

Heart Fund Dancers of Niland, Calif. dance in a hearty manner. On every month which has five Fridays they give the proceeds from their fifth Friday dance to the Max Baer Heart Fund thru the Eagle's Lodge.



Wisconsin Whispers

The 5th Wisconsin Square Dance Convention was held at Stevens Point, August 23-25 at Central State College. The 3-day program included square and round dancing, workshops, panels, exhibitions and a style show. Fred and Pat Justman were General Chairmen.

—Elmer Guenther

Kansas Keeno

The U.S. Prison Squares of Leavenworth had their festival at the Officers Clubhouse. Starting the evening off with a bang, they had the Pacesetter Gun Club do some indoor pistol shooting with the champion quick draw of Kansas putting on a marvelous demonstration. The hall was appropriately decorated in black and white with black and white place mats on the tables, black candles and flowers making a lovely setting. Square dancing followed with the girls resplendent in special "Jail Bird" costumes, black and white striped dresses; and the men in striped vests and caps. Len Wilson, Emery Wilson, Kenny Shuttleworth, and Elmer Fowler call for the club. September 28 will mark the first dance of the fall season, with a Roaring Twenties theme and Jim Knight at the mike.

—Wilma Wilson

September 21 is the date for the 2nd Annual Square Dance Festival in Liberal. It will be held in the Pancake Hub, Agriculture Bldg. and Charles Leet from Dodge City will be M.C. and featured caller. The Bob Antons will instruct the rounds.

—Mrs. Bert Newton

Starliters Square Dance Club in Hutchinson dance on 2nd and 4th Saturdays of the month. The club is noted for the versified postcard invitations reminding members of the dances and incorporating the name of the caller and anything pertinent to the occasion in the verses. An example follows:

*Six seventeen North Main Street
Is a friendly place where good friends meet.
There will be fun for all and a door prize,
too,
And a friendly crowd to welcome you!
We will swing and whirl all over the hall;
While the records spin Les Keller will call.
After the dance we will get in a bunch;
Pies and coffee will be our lunch.
So bring a pie and a friend or two
At eight P.M. we'll be seeing you!*

—Charlie and Myrtle Orem



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

September 1963

A GAIN VARIETY SEEMS TO BE the keynote of this issue of the workshop. 43 different items—squares, rounds, breaks, a contra, and special workshop material—all workshopped and ready to use—are featured. Starting in our usual way we offer you 10 variations on the theme of a Right and Left Thru with a full turn, all the work of George Elliott.

Forward eight and back like that
Four ladies chain the inside track
Face to the middle and don't you fall
Head ladies chain across the hall
Same ladies lead a Dixie chain
You both turn left single file
Behind the sides you stand
Inside two do a right and left thru
A full turn around to the outside two
And allemande left

Promenade

One and three you wheel right around
Do a right and left thru two by two
A full turn around to a brand new two
For a right and left thru
Face that two with a half sashay
Box the gnat across the way
Now trail thru to a left allemande

Forward eight and back with you
Two and four a right and left thru
One and three you bow and swing
Then promenade the outside ring
Go all the way around
Two and four a right and left thru
A full turn around in the usual way
Face out—now a half sashay
One and three go forward and back
Now swap and swing in the middle of the ring
Face the sides, split that two
Turn back to a left allemande

Promenade

One and three you wheel right around
Do a right and left thru a full turn around
On to the next two ladies chain
And chain right back
Same ladies lead a Dixie chain
On to the next two ladies chain
Turn the girl and face that two
Do a right and left thru a full turn around
Go on to the next and Dixie chain
On to the next two ladies chain
Turn the girl and face that two
Pass thru and turn back
Now star thru, left allemande

Promenade

One and three you wheel right around
Do a right and left thru with a full turn around
Bend the line and pass thru
On to the next and star thru
Then a right and left thru two by two
Pass thru to a left allemande

Promenade

One and three you wheel around
Do a right and left thru with a full turn around
To a brand new two
A right and left thru
A full turn around to a brand new two
A right and left thru
A full turn around to a brand new two
Now Dixie chain
Girls go right, boys go left
Left allemande

Forward eight and back like that
Four ladies chain the inside track
Face to the middle like you always do
One and three do a right and left thru
A full turn around
Sides divide and box the gnat
Face the middle, left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Go out to the right a right and left thru
A full turn around to a brand new two
For a right and left thru
Find old corner, left allemande

Forward eight and back with you
One and three do a right and left thru
Two and four you pass thru
Separate go round one
Into the middle a right and left thru
With a full turn around to the outside two
There's old corner, left allemande

Forward eight and back with you
One and three a right and left thru
A full turn around, face out
Separate go round one
Into the middle a right and left thru
A full turn around
For a right and left thru
Outside four dive thru and star thru
A right and left thru with a full turn around
Face out and separate
Go round one
Into the middle a right and left thru
A full turn around to a right and left thru
Outside four dive thru and pass thru
Left allemande

WHO'S ON THE LEFT

By Gordon Blaum, Miami, Florida

Heads go forward and back with you
Box the gnat across the way
The lady on the left do a half sashay
Star thru, then pass thru
Box the gnat across from you
With the lady on the left do a half sashay
Star thru, right and left thru
Box the gnat across from you
With the lady on the left do a half sashay
Star thru, left allemande

NEW APPROACH

SWING-MIXER

By Milton Lease, Palm Springs, California

Allemande left and allemande thar
Go right and left and form a star
Men back up, rock forward and back
Then swing thru just like that
Men step forward and grab a new girl*
Rock in and out and swing thru
Ladies step forward, get a new man*
Keep this guy then swing thru
Men step forward to a brand new girl*
Squeeze her tight then swing thru
Ladies step forward, you've got a new man*
He's not so hot so swing thru
Spread that star across the land
Men step forward, right and left grand*
*The outside persons progress to new partners

DIXIE DANDY

By Bob McDaniel, Topeka, Kansas

First and third stand back to back
Separate go around the track
Halfway round and star thru
The head two ladies chain you do
Turn this girl and lead to the right
Circle up half and dive thru
Star thru in the middle you two
Then a right and left thru across the floor
Two ladies chain as you did before
Just turn this girl and pass thru
Both turn right, follow your Jane
Go around one to a Dixie chain
Lady go left, man go right
Come back in the middle and star thru
Then a right and left thru with the outside two
Dive to the middle and pass thru
Right and left thru the outside two
Dive to the middle and star thru
Then a right and left thru across from you
Two ladies chain one more time
Turn the girls you're doing fine
Pass on thru, both turn right follow your Jane
Round one to the middle for a Dixie chain
Lady go left, man go right
Round one to the middle and star thru
Then a right and left thru the outside two
Dive to the middle and star thru
Left square thru just halfway
Allemande left with your left hand
Partner right go right and left grand

TURN RIGHT

By Bill Peterson, Detroit, Michigan

Heads cross trail, both turn right
Around just two make a line
Go forward and back
Cross trail but U turn back
Star thru, pass thru, left allemande

SAM'S DEAL

By "Singin' Sam" Mitchell, Lansing, Michigan

Head two ladies chain to the right
Turn that girl and hold on tight
Heads lead right and circle up four
Head gents break two lines of four
Forward eight back you reel
Pass thru then wheel and deal
Double pass thru like that
Then face your partner box the gnat
Back on out and circle up eight
Hand in hand don't hesitate
Eight to the middle and back with you
Just the gents do a left square thru
Count four hands, don't just stand
There's ole corner, do a left allemande

SINGING CALL x

I'M ALONE BECAUSE I LOVE YOU

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1675, Flip instrumental with
Andy Andrus
OPENER, MIDDLE BREAK and CLOSER
Join hands, circle left, you circle left around
that ring
Allemande left, come back one and promenade
All four couples wheel around,
promenade the wrong way round
Roll away half sashay, girls turn back
left allemande
Grand right and left boy, until you
meet your own
Swing with that lady, promenade that lady home
I'm alone because I love you
Love you with all my heart
FIGURE
Four little ladies chain,
you turn 'em left around
One and three go right and left thru
across that town
Square thru across from you four hands
around you do
Split those sides, four in line, forward eight and
back with you
Box the gnat across that land join hands and
circle eight
Allemande left new corners, promenade a
brand new date
I'm alone because I love you
Love you with all my heart

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

UNDO THE DEAL

By Mark Thuston, Independence, Missouri

Four ladies chain three-quarters round
New head ladies chain across the town
Heads square thru three-quarters round
Split the ring and go round one
Make a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Substitute, you back over two
Gents square thru three-quarters round
Left allemande

HELM'S WHEEL

By John Helm, Farmington, Connecticut

Head two couples bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and form a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru
Lead couple go left, next one right
Do a right and left thru with the couple you meet
Make a full turn and face a brand new couple
Cross trail but U turn back
Circle four in the middle of the floor
Head gents break make lines of four
Go forward eight and back you reel
Pass thru and wheel and deal
Double pass thru
Lead couple go left, next one right
Do a right and left thru with the couple you meet
Make a full turn and face a brand new two
Cross trail but U turn back
Circle four in the middle of the floor
Head gents break and make lines of four
Forward eight and back in time
Pass thru and bend the line
Go forward eight and back with you
Cross trail thru, left allemande

TWIRL AND DEAL, SR.

By Julius King, Lexington, Massachusetts

Side ladies to the right you chain
Turn those girls, gone again
Heads go forward, back I say
Whirl away a half sashay
Lead to the right and circle up four
Ladies break and line 'em up four
Up and back to the tune of the fiddle
Pass thru and arch in the middle
Dixie twirl right there you reel
Move right into a wheel and deal
And a quarter more across the set
Wheel and deal, not thru yet*
Double pass thru
First couple left, next right, don't squeal
Pass thru, wheel and deal....
Allemande left the old left hand....
Come to the right, right and left grand....
*Allemande left setup

DONE EASY

By Mal Minshall, Sidney, Nebraska

Heads go up to the middle and come on back
Now right and left thru across the track
And chain the girls right back
Turn 'em around and chain 'em back
Now half square thru in the middle you do
Right and left thru with the outside two
Turn 'em around and duck to the middle
Double the gnat, you box it over and box it back
Now pass thru the same old track
Right and left thru the outside two
Turn the girl, duck to the middle and pass thru
Then right and left thru the outside two
Turn the girls, now chain the girls
Turn 'em around and chain 'em back
Now dive thru and double the gnat
You box it over and box it back
And square thru three-quarters round
Stick out your hand
Left allemande

BREAK

By Fred Christopher, St. Petersburg, Florida

(From a promenade)
Promenade, don't slow down
One and three wheel around
Right and left thru the couple you found
Go forward eight, back in time
Pass on thru and fold the line
Half square thru, U turn back
Right and left thru the other way back
Turn the girl and keep in time
Pass on thru and bend the line
It's forward eight and back to the land
Trail on thru, left allemande

SINGING CALL x

SWEET JENNY LEE

By Earle Park, Yorkton, Saskatchewan

Record: Sets in Order 137, Flip instrumental with Earle Park

OPENER, MIDDLE BREAK and CLOSER

Four ladies chain and turn that girl for me
Your corner swing you see, that's Jennie Lee
Four men star left, three-quarters round and swing

Yes, swing that lovely thing, left allemande
Grand right and left, smile as you go
Meet your cutie pie then do sa do
Promenade with me, how happy we will be
When you say "Yes-Sir-ee," sweet Jenny Lee
FIGURE

Heads do sa do then ocean wave you see
Now rock it merrily, swing thru for me
Rock up and back, swing thru again for me
How happy we will be, sweet Jenny Lee
(cross trail)

Swing that corner, watch her smile
Left allemande and then promenade in style
She promised me that she'd say "Yes-Sir-ee"
That's good enough for me, sweet Jenny Lee

SEQUENCE: Opener, Figure twice, Break, Figure twice and Closer

INDIAN SUMMER?

SUMMERTIME WALTZ

By Phyl and Frank Lehnert, Toledo, Ohio

Record: Top 26003

Position: Intro—Open—Facing; Dance—Butterfly

Footwork: Opposite, directions for M unless otherwise noted.

Meas. INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Together (to Butterfly), Touch, —;

Wait 2 meas; in Open-Facing pos M's back to COH and starting on M's L step apart on L, point R twd partner and floor, hold 1 ct; step together to BUTTERFLY pos on R, touch L to R, hold 1 ct.

DANCE

1-4 Apart, —, Close (Canter); Apart, —, Close (Canter); Balance (Apart), 2, 3; Together, 2, 3;

In Butterfly pos M's back to COH and starting M's L step apart on L, hold 1 ct, close R to L; step apart on L, hold 1 ct, close R to L; step apart on L, step R in place, close L to R; waltz together R, L, R ending in BUTTERFLY pos M's back to COH.

5-8 Together (Banjo), Swing, —; Apart, Touch, —; Together (Sidecar), Swing, —; Apart, Touch (to Open-Facing), —;

Step together on L to BUTTERFLY BANJO pos, swing R and hold 1 ct; step back apart on R to Butterfly pos, touch L, hold 1 ct; step together to BUTTERFLY SIDECAR on L, swing R fwd, hold 1 ct; step apart on R to OPEN-FACING pos, touch L, hold 1 ct ending M's back to COH.

9-12 Fwd Waltz (Away), 2, 3; Fwd Waltz (Tog), 2, 3; Solo Turn, 2, 3; On Around, 2, 3;

Waltz fwd LOD moving slightly away from partner, L, R, close L to R swinging joined hands thru; waltz diag fwd twd partner R, L, R swinging joined hands twd RLOD ending in momentary BUTTERFLY pos; swinging joined hands thru twd LOD make a solo waltz turn traveling down LOD (M LF, W RF) L, R, L; R, L, R ending in BUTTERFLY pos M's back to COH.

13-16 Balance Left (Pas de Basque), 2, 3; Balance Right (Pas de Basque), 2, 3; Twirl Vine, 2, 3; Step thru (to Open), 2, Close;

In Butterfly pos M's back to COH step to side on L, step R behind L, step L in place; step to side on R (RLOD), step L behind R, step R in place; as M vines twd LOD, L, R, L W does a RF twirl ending in OPEN pos facing LOD; step thru twd LOD on R, step fwd on L, close R to L.

17-20 Step, Touch, —; Fwd Waltz, 2, 3; Step, Touch, —; Fwd Waltz, 2, 3;

In Open pos facing LOD step fwd on L, touch R, hold 1 ct; waltz fwd R, L, close R; step fwd on L, touch R to L, hold 1 ct;

waltz fwd R, L, close R ending in OPEN pos facing LOD.

21-24 Step, Point, —; Step Back, Touch, —; Step, Point, —; Back (Face), Touch (to Butterfly), —;

Step fwd on L, point R twd LOD, hold 1 ct; step back on R, touch L, hold 1 ct; step fwd on L, point R, hold 1 ct; step back on R turning to face partner in BUTTERFLY pos, touch L, hold 1 ct ending with M's back to COH.

25-28 Fwd Waltz (Away), 2, 3; Fwd Waltz (Tog), 2, 3; Solo Turn, 2, 3; On Around, 2, 3;

Repeat action of meas 9-12.

29-32 Balance Left (Pas de Basque), 2, 3; Balance Right (Pas de Basque), 2, 3; Twirl Vine, 2, 3; Thru (Face), Touch, —;

Repeat action of meas 13-16 except ending in BUTTERFLY pos M's back to COH.

DANCE GOES THRU THREE TIMES & ENDS WITH BOW, CURTSY AND SMILE.

VERY EASY

HEY CHICK

By Frankie McWhorter and Muriel Mann, Lubbock, Texas

Record: Belco 205-A

Position: Open-Facing

Footwork: Opposite, directions for M unless otherwise noted

Meas. PART A

1-4 Vine, 2, 3, 4; Walk, —, 2, —; Vine, 2, 3, 4; Walk, —, 2, —;

In Open-Facing pos step to side on L, behind on R, to side on L, in front on R; walk fwd two slow steps; repeat action of meas 1 and 2.

5-8 Lady Cross Over, 2, 3, —; Back To Wrap, 2, 3, —; Unwrap, 2, 3, —; Solo Turn, 2, 3, —;

Lady cross in front of M under joined hands (his L and her R) in a 1/2 RF turn, M turning to face W and join both hands; without releasing hands raise his L to make an arch, pull with his R to bring W under the arch under his L and her R hands to the outside again in a WRAPPED pos; release M's L hand and unwrap, W making a full R face turn; move joined hands (his R and her L) bwd to start W on a L face solo turn moving slightly RLOD, M does his three steps in place into SEMI-CLOSED pos facing LOD.

9-12 Cut, 2, 3, 4; Turn, —, 2, —; Step, Lock, Step, Lock; Turn, —, 2, —;

In Semi-Closed pos M cuts L foot over R, back on R, again cut L over R, back on R; take two slow steps in place turning 1/2 RF (LF for W), to end facing RLOD; step back LOD on L, lock R in front of L, step back LOD on L, lock R in front of L; take two slow steps in place turning 1/2 LF (RF for W) to OPEN pos facing LOD.

13-16 Rock Fwd, Back, Fwd (Turn), —; Rock Fwd, Back, Fwd (Turn), —; Rock Fwd, Back, Fwd (Turn), —; Rock Fwd, Back, Fwd (Turn), —;

Turn away from partner (M LF, W RF) in a circle with four rocking two-steps, end in OPEN pos facing LOD, no hands joined.

PART B

17-20 Fwd, In Place, Back, In Place; Fwd, In Place, Back, In Place; Fwd Two-Step, —; Fwd Two-Step, —;

Step fwd on L (W on R) in front of R, back on R (in place), step back on L, fwd on R (in place); repeat action of meas 17; join inside hands and do two fwd two-steps in LOD.

21-24 Repeat Action of Meas 17-20 facing partner on last step of meas 20.

25-28 Face To Face, —; Back To Back, —; (Circle) Two-Step, —; (Circle) Two-Step, —;

Step to side in LOD on L, close R to L, pivot on L to BACK TO BACK pos; step to side on R, close L to R, step to side on R; do a two-step in a circle twd RLOD (M turning LF, W RF); two-step back to face partner continuing the circle to end in BUTTERFLY pos M facing wall.

29-32 Vine, 2, 3, Touch; Flare Behind, Side, Thru, Touch; Turn Two-Step; Turn Two-Step;

In Butterfly pos step to side on L, behind on R, to side on L, touch R; flare R foot slightly to step behind L ft, to side on L, thru on R, touch L; do two R face turning two-steps to end in OPEN-FACING pos to repeat dance.

DANCE ROUTINE TWICE, ACKNOWLEDGE.

SHORT AND SWEET

OH, YOU BEAUTIFUL DOLL

By Lorraine and Bill Hurtado, South Gate, Calif.

Record: Sets in Order 3141

Position: Open, facing LOD

Footwork: Opposite, directions for M except where noted

Meas INTRODUCTION

1-4 Wait; Wait; Vine Apart, 2, 3, Tch; Vine Together, 2, 3, Tch;

Wait 2 meas; in Open pos facing LOD grapevine apart side L, XRIB, side L, tch R; grapevine together side R, XLIB, side R, tch L.

DANCE

1-2 (Fwd) Step, Close, Step, —; Step, Close, Step, —;

In Open pos do two fwd two-steps traveling LOD.

3-4 Fwd Dip, —, Recover, —; Step Back, Turn (to L Open), Fwd, —;

Dip fwd on L, hold 1 ct, recover wgt on R, hold 1 ct; step bwd on L, step back and turn twd RLOD on R (M turns RF, W turns

LF) to LEFT OPEN pos, step fwd on L, hold 1 ct.

5-6 (Fwd) Step, Close, Step, —; Step, Close, Step, —;

Traveling in RLOD and starting M's R (W's L) repeat action of meas 1-2.

7-8 Fwd Dip, —, Recover, —; Step Back, Turn (to Open), Fwd, —;

Dip fwd on R, hold 1 ct, recover wgt on L, hold 1 ct; step bwd on R, step back and turn twd LOD on L (M turns LF, W turns RF) to OPEN pos, step fwd on R, hold 1 ct.

9-10 (Fwd) Step, Close, Step, —; Step, Close, Step, —;

Repeat action of meas 1-2.

11-12 Balance Apart, —, Balance Together, —; Roll Apart, 2, 3, Tch;

Retaining handhold (M's R, W's L) balance apart on M's L (W's R), hold 1 ct, balance together on R (W's L), hold 1 ct; M turning LF (W RF) roll away from each other (M twd COH, W twd wall) in 3 steps (L, R, L) to end facing each other about 6 to 8 feet apart, tch R.

13-14 Together Two-Step (to Butterfly); (Scissors) Side, Close, Cross, (to L Open) —;

Starting with M's R (W's L) two-step twd partner to assume BUTTERFLY pos; step to side on L, close R to L, cross L over R (scissors) coming into LEFT OPEN pos facing RLOD, hold 1 ct.

15-16 Dip Fwd, —, Recover, —; Step Back, Turn Fwd, —;

Dip fwd twd RLOD on R, hold 1 ct, recover wgt on L, hold 1 ct; step bwd (LOD) on R, step back on L and turn to face LOD (M turns LF, W turns RF), step fwd on R, hold 1 ct to end in SEMI-CLOSED pos facing LOD.

17-18 Step, Close, Step, —; Step, Close, Step, —;

In Semi-Closed pos do 2 fwd two-steps traveling in LOD and adjusting to CLOSED pos, M facing wall on last step.

19-20 Turn Two-Step; Turn Two-Step (to Open); Do 2 RF turning two-steps moving in LOD and opening out on last step to OPEN pos.

DANCE GOES THRU THREE TIMES

Ending: Third time thru remain in Closed pos to complete the two-step in meas 20, then TWIRL, BOW and CURTSY as music ends.

MUSIC'LL MOVE YA

ALL BY MYSELF

By Maxine and Lee Sturgis, Decatur, Illinois

Record: Blue Star 1671

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-2 Wait 4 cts; Balance Apart, Balance Together;

Wait 4 cts then step L to side, touch R to L, step R to side turning to face partner assume CLOSED pos, M's back to COH.

DANCE

- 1-2 Side, Close, Fwd, —; Side, Close, Back, (Box step) —;**
Step to side LOD on L ft, close R to L, step fwd on L ft, hold 1 ct; step R to side RLOD, close L to R, step back on R, hold 1 ct.
- 3-4 Two-Step Turn; Two-Step Turn;**
Do 2 R face turning two-steps ending in OPEN pos facing LOD.
- 5-6 Vine Apart; Vine Together;**
Moving away from partner vine apart (side, behind, side, touch); moving twd partner vine together (side, behind, side, touch).
- 7-8 Twirl LOD; (Change Hands) Reverse Twirl RLOD;**
As partners come back together M takes W's R hand in his L and twirls W RF under L arm as M does L, R, L in place; change hands and twirl W L face under M's R arm as M does R, L, R in place.
- 9-16 Repeat Action of Meas 1-8 ending in BUTTERFLY pos M's back to COH.**
- 17-18 Side, Close, Side, (Pivot Back to Back) Touch; Side, Close, Side, Touch;**
In Butterfly pos moving LOD step L to side, close R to L, releasing leading hands (M's L, W's R) continuing LOD turn back to back, rejoin loose hands and tch R momentarily (do not take weight on R ft); step to side LOD on R ft, close L to R, step R to side, tch L to R momentarily (do not take wt on L ft).
- 19-20 Side, Close, Side (Pivoting L to face partner) Touch; Side, Close, Side, Touch;**
Starting from back to back pos moving RLOD reverse action of meas 17-18 ending in SEMI-CLOSED pos facing LOD.
- 21-22 Vine LOD (8 Counts);**
In Semi-Closed pos moving LOD do an 8 ct grapevine (quick) ending in CLOSED pos M's back diag to COH and LOD.
- 23-24 Two-Step Turn; Two-Step Turn;**
Do 2 R face turning two-steps in Closed pos ending in BUTTERFLY pos, M's back to COH.
- 25-30 Repeat Action of Meas 17-22 ending in SEMI-CLOSED pos facing LOD.**
- 31-32 Walk, 2, 3, Kick; Rev Twirl, 2, 3, Touch;**
In Semi-Closed pos walk fwd LOD L, R, L, kick R ft fwd; as W does LF twirl M backs up RLOD R, L, R, touch L beside R, ending in CLOSED pos to repeat dance two more times then:

Ending:

- 1-2 Step, Close, Step, —; Twirl; Acknowledge**
In Semi-Closed pos moving LOD do a two-step fwd; M does step, close, step in place as W twirls; quick acknowledgment.

CONTRA CORNER

BANKS OF THE DEE

(Traditional)

1, 3, 5, etc. active and crossed over
Down the outside, below two people
Up the center to place
Down the center with partner and back, cast off
Swing the lady below and the gent above
Swing the lady above and the gent below
Right and left four

SUB WHEEL IN

By George Vagtborg, San Diego, California
One and three lead to the right
Circle four, break right out to a line you do
Forward eight and back you reel
Pass thru, wheel and deal
Do a double pass thru, centers in
Face the middle of your line, Dixie chain
Finish the chain, face the middle
Pass thru, wheel and deal
Substitute, pass thru, split two, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Do a double pass thru, centers in
Face the middle of your line, Dixie chain
Finish the chain, face the middle
Two ladies chain, turn 'em around
*Star thru, pass thru, left allemande
*or Cross trail, left allemande

ESTRELLITAS

By Van Vandever, McAllen, Texas
*All four couples do a Dixie chain
Then turn to the left and go single file
Take a little walk, how about a smile?
Four gents backtrack just like that
Meet your gal and box the gnat
Make a right hand star
That's four little stars goin' round
Now men peel off make a left hand star
Once around in the middle of the town
Then take your honey an arm around
A star promenade right up town
Spread that star way out wide
Men duck under girls right side
Allemande left
*The following may be substituted for the all four couples Dixie chain:
Circle to the left a little while
Now reverse back single file

EASY DOES IT

By Ben Stark, Virginia Beach, Virginia
Heads to the middle and star thru
Pass thru, on to the sides half square thru
On to the next and star thru
Right and left thru
Turn your girl and dive thru
Star thru, square thru three-quarters round
In the middle son, separate go round one
Into the middle and star thru
Left square thru, count four hands
Look out man, here comes corner
Left allemande

A VARIATION

RED TWISTER #2

By Monty Montooth, Fayetteville, N.C.

Eight to the center and back to town
Head ladies chain three-quarters round
Side men turn 'em with an arm around
Forward six and back like that
Just the ends you're gonna box the gnat
Face down the middle, right and left thru
Turn 'em on around and pass thru
Then circle up three that's what you do
Go full around and don't be late
Head gents break and you circle eight
Just circle to the left and keep it straight
Eight to the center and back you sail
Four gents center and cross trail
Go around one and don't take all night
Come into the middle and star by the right
Go full around and look out man
Here comes the corner, left allemande

WATCH IT!

EIGHT-R FROM DECAT-R

By Bob Kent, Warwick, Rhode Island

One and two do a right and left thru
Three and four you do it too
New head ladies chain I say
Finish it off, a half sashay
New first couple go across the floor
Split that couple, line up four
New side couples square thru
Four hands and don't get mixed
The couple who can split the line
Get on the ends, make it six
Lonesome couple turn alone, don't be late
Split the line, get on the ends
Make it eight
Forward eight and back with your girl
Original couples two and three California swirl
Everybody cross trail from where you stand
Look for corner, left allemande

ROOTIE TETOOT

By John Ward, Alton, Kansas

Heads to the right and circle four
Head gents break and line up four
Go forward eight and back you reel
Now pass thru and wheel and deal
Center four square thru four hands you do
Other four divide and star thru
Now half square thru across the town
And cast off three-quarters round
It's forward eight and back you reel
Now pass thru and wheel and deal
Center four square thru four hands you do
Other four divide and star thru
Now half square thru across the town
And cast off three-quarters round
Go right and left thru and turn 'em man
Cross trail thru to a left allemande

DIXIE CHAIN LIKE AN OCEAN WAVE

By Del Coolman, Flint, Michigan

Promenade and don't slow down
One and three wheel around
Right and left thru the couple you found
Pass thru on to the next, right and left thru
Same two ladies chain
Same two ladies Dixie chain like an ocean wave
Balance forward and back
Swing by the left, Dixie chain
Ladies left, gents right, allemande left

ONE-TWO BREAK

By Wendell Abbott, Stockbridge, Michigan

One and three go right and left thru
Two and four you do it too
One and three with a half sashay
Sides promenade but just halfway
Heads star thru then do sa do
Go all the way round to a left allemande
or
Two and four go right and left thru
Four ladies chain is what you do
One and three whirl away
Sides go forward back that way
Then square thru five hands you whirl
Heads divide and star thru and Frontier whirl
Left allemande

SINGING CALL x

BLACKSMITH BLUES

By Singin' Sam Mitchell, Lansing, Michigan

Record: Windsor 4822, Flip instrumental with
Singin' Sam Mitchell

OPENER, MIDDLE BREAK and CLOSER

Allemande left your corner, do si round
your partner

Step right up and swing your honey under
the chestnut tree

Men star left now, one time around go
Star promenade, move along, don't slow down
Back on out a full turn, four ladies chain now
You turn your lady, chain her back —
promenade with me

Promenade the lady, go home and swing
and maybe

She'll be glad you did, doin' the blacksmith blues
FIGURE

Head two forward, back out and roll away now
Pass thru and separate, around one —
a line of four

Forward and back with you now, do si that lady
Go back to back in time, pass thru and
bend the line

A right and left thru there, why don't you
cross trail

Allemande left the corner, come back and
swing the lady fair

Promenade the lady, take her home and maybe
She'll be glad you did, doin' the blacksmith blues

SEQUENCE: Opener, Figure twice for heads,
Break, Figure twice for Sides and Closer

EXPERIMENTAL DRILLS

Our thanks to Dick Kenyon of Lansing, Michigan for this month's Experimental movement. Check the description on page 78 and then try these examples also sent in by Dick.

#1

One and three go up to the middle and back
Go forward again, do sa do to an ocean wave
Rock it up and back
Ends cross over, centers swing
Rock up and back
Cross trail thru
Left allemande

#2

One and three star thru
Do sa do to an ocean wave
Rock up and back
Ends cross over, centers swing
Rock up and back
Pass thru
Do sa do to an ocean wave you do
Rock up and back
Then right and left thru
Do sa do to an ocean wave
Rock up and back
Ends cross over, centers swing
Left allemande

#3

Promenade, don't slow down
One and three wheel around
Do sa do to an ocean wave
Rock up and back
Ends cross over, centers swing
Rock up and back
Pass thru, on to the next
Right and left thru
Then do sa do to an ocean wave
Rock up and back
Ends cross over, centers swing
Rock up and back
Cross trail, left allemande

GENTS LEAD RIGHT

By Bob Hayden, Lake Jackson, Texas

Head two ladies chain to the right
Turn 'em boys with all your might
Then first and third lead to the right
Circle four and stay in time
Head gents break and make a line
Forward eight and back with you
Forward again do a right and left thru
Then square thru four hands around
Center four star right
Outside four turn alone
Take your new partner along with an arm around
Star promenade around the town
Hub backs out and make a ring
Circle left like everything
Four gents go up and back
Four gents lead right as a pair
Then allemande left when you get there

BUCKET STIRRER

STIRRUP

By Herbert Egender, Honolulu, Hawaii

Four ladies chain across the square
Turn those gals when they get there
Head two couples star thru, pass thru
Go right and left thru with the outside two
Center couples Frontier whirl
Star thru across the world
Same old two pass on thru
And courtesy turn your own little Sue
Honor your partner, corners all
The bucket's stirred for another call

IT'S A DEAL

By Bob Cathcart, Ottawa, Ontario

Heads go forward up and back
Now square thru on the inside track
'Bout four hands that's what you do
Then half square thru the outside two
Lines of four go out and back
Then wheel and deal and watch it Mac
A double pass thru
First couple left, the next go right
Right and left thru with the first in sight
Ladies in the lead for a Dixie chain
The girls turn back
Here comes corner, left allemande
Right to partner, right and left grand

SINGING CALL x

ALOHA TO YOU

By Mike Michele, Phoenix, Arizona

Record: Western Jubilee 909, Flip instrumental with Mike Michele

OPENER, MIDDLE BREAK and ENDING

Allemande your corner, turn your partner by the right

The men star left, the ladies sway
Turn your partner by the right, your corner by the left

And weave down the line all the way
Do sa do your lady in the moonlight
Allemande your corner — take your own tonight
Promenade your lady go two by two
And she'll say "Aloha to you"

FIGURE

One and three lead to the right and circle to a line

Without a stop do a do sa do
All the way round make an ocean wave, rock it up and back

Swing thru, roll it once again
Swing thru, rock it, and when you do
Cross trail swing the corner waiting for you
Promenade your lady go two by two
And she'll say "Aloha to you"

TAG

And she'll say "Aloha to you"

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides and Closer

SQUARE DANCER'S

INDOCTRINATION HANDBOOK



Reprinted from *Sets in Order*
The Official Magazine
of SQUARE DANCING



SQUARE DANCING, the friendliest form of American couple recreation, is still in its developing stages. Even a very few years ago this handbook could not have been written for in this past decade square dancers have been "discovering" some of the elements which have combined to make up this remarkable pastime. Over a period of years an activity as broad as American Square Dancing is bound to develop a set of rather well-defined ground rules. These rules — based on consideration and courtesy — are often taken for granted. Before putting them into print, Sets in Order interviewed scores of dancers, callers and teachers to discover those points considered the *most important* for all square dancers to know. Rules, in this case, are not intended as restrictions placed on enjoyment but serve rather as road signs directing the enthusiast along the path that experience has shown will bring him the maximum of gratification. The ten paragraphs that follow are not in any particular order but they do represent those standards considered of prime importance to the happy perpetuation of American Square Dancing.

THE GROUND RULES of SQUARE DANCING

1. **Be a Good Listener.** Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the signals for the movements he wants you to make. Two beats later you do what he has called. You can't be talking or be thinking of something else and count on reacting correctly. Not only is talking during the course of a square dance distracting to you but also it makes it difficult for others in the square to "catch" the instructions and to hear the music. Remember, too, that there is room for only one teacher at a time. You can help others *best* by being in the correct place at the correct time.

2. **Get into squares quickly.** When the caller announces "sets in order" for the next tip join the square nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as

you move across the floor. If you need a couple to fill out a square raise a hand with one finger indicated — two fingers for two couples, etc.

3. **Be a courteous dancer.** Good standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set with you is a natural reaction. In square dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you have joined it — until the tip is over. (If you must leave in an emergency fill your spot with a substitute.)

4. **Be on time for club and class.** Tardiness may be stylish in some activities but in square dancing one late couple may mean that three

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other couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late or if you leave early, you are not taking full advantage of the evening the caller has prepared.

5. Be a thoughtful dancer. Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason a good deodorant and an effective mouth wash are among square dancers' best friends. Because the enjoyment of the folks in each square depends upon you and your coordination — before you square dance *don't drink*. Be at your *absolute dancing and thinking best!*



6. Be a cooperative dancer. It might be said that square dancing is an activity where everyone is responsible for everyone else's happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual person attempting to show off or be "the star." The real pleasure comes when each person does his share in making the square run smoothly.

7. Take it easy. Don't overdo. Square dancing can be strenuous exercise, particularly when you're getting started. If you get tired, sit

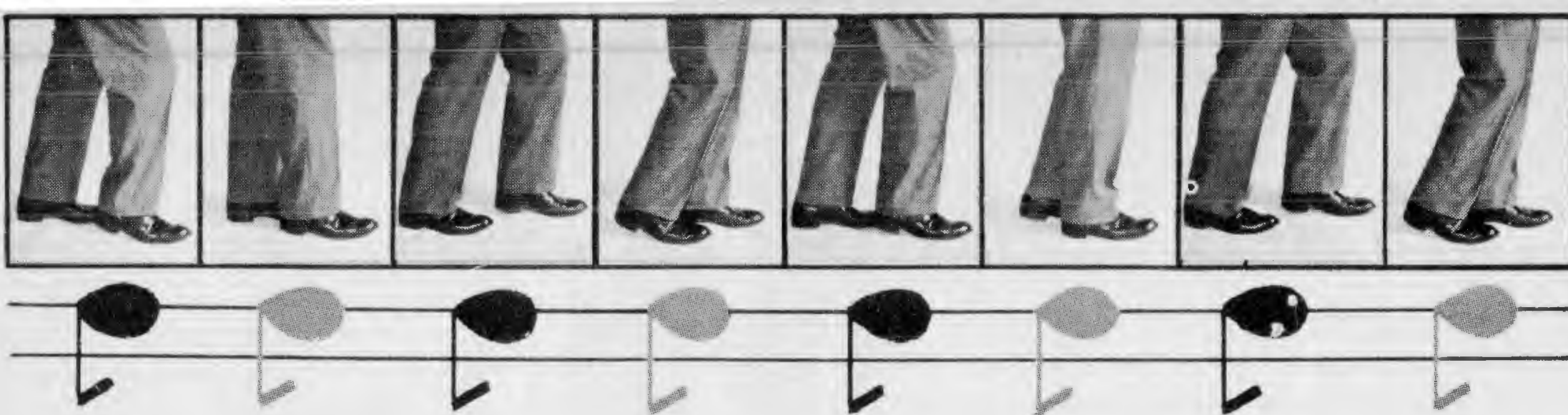
down. Don't let anyone talk you into dancing if you should stop and breathe a little bit. Sometimes you can learn a great deal just by watching and listening.



8. Be a friendly dancer. "Friendship is square dancing's greatest reward." You are the host in square dancing. As a matter of fact — everyone is. Take the opportunity to get acquainted with others in the square and make it a point to dance with as many different dancers as possible, each evening. It has been wisely said that "square dancing is friendship set to music."

9. You're never through learning. You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are not an abnormal part of dancing. Don't hesitate to ask your caller questions if there's something you don't understand and if the opportunity presents itself. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.

10. Enjoy yourself — have fun. Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember this. When you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding *you*, for it is you who did the job and it is you who experienced that wonderful sense of accomplishment that comes with being a square dancer.



STYLE SERIES: MUSIC IS TO MOVE BY

SOMEWHERE—MANY, MANY YEARS AGO — man started dancing, maybe to keep warm, maybe because he was happy or angry, but he moved to rhythm. The sound of rhythm was at first the beat of his feet as they smacked upon the hard clay outside his cave. Then, because it was natural and satisfying, he clapped his two hands together to accent the beat with each step that he took.

Perhaps some onlooker, dissatisfied with just watching but too lazy or too frightened to stand up with the others, took a stone and struck it in rhythm by cupping it in his hand and clapping it against another stone. This was the beginning of accompaniment.

Later, someone completely carried away with the rhythm, added a few grunts and an assortment of wordless tunes that might conceivably be called our first music.

Guesswork?—certainly, but music, the rhythm and the melody, was undoubtedly created to accompany men dancing.

Friend Webster puts it this way: "DANCE — n. 1. A series of rhythmic concerted movements and steps timed to music."

One of the great attractions of square dancing is that it allows a person to obey a normal and inherent impulse to move to music. How natural it is when a military band plays a march

for us to tap our toe with each thump of the big brass drum. How unnatural it feels to tap the toe erratically, now on the beat, now off. In a square of dancers, circling to the left, how comfortable it feels to take a step as each of the others takes a step — with the beat of the music.

Doing what comes naturally, then, becomes a good rule of thumb in square dance rhythm.

Square dancing is not *square drilling*. Movements are intended to flow. Take the simple basic movement: Two Ladies Chain. By maneuvering, pivoting, pulling and pushing, it's not impossible (as we see in pictures A, B, C) to get through this pattern in from three to five steps. For example: the two ladies' pull past each other in one hop (A), zip around in one orbiting burst of power (B), and finally come to a slithering halt on the third or fifth step (C).

Depending upon the style of dancing, a comfortable Two Ladies Chain takes from six to eight steps. Check it in the series of pictures below.

Moving comfortably with the music, timing each foot movement to a beat, this basic becomes a flowing, comfortable, cooperative accomplishment. Following the call, the two facing ladies step forward (step 1) and taking



THIS IS DANCING?



right hands (step 2), they move past each other (step 3) to give a left hand to the opposite man (step 4). At this point the two ladies have crossed over and the movement is half completed.

The next four steps comprise the "courtesy turn" which, to be comfortably achieved, should be done with both persons working as a unit. The man does not turn the girl. Facing the same direction they both revolve around a central hub which is the point between the two. They start their turn (step 5) and taking step-for-step, move easily around (steps 6 and 7) until they have completed the movement (step 8) and are facing the other couple.

This is an extremely simple movement, but when the principle behind it is applied to anything we do in square dancing, we realize that each basic has comfort requirements that should be respected in achieving smoothness.

To be done correctly square dancing should be a blending of flowing motions — not jerky changes of position. Following the call to a successful completion is an important requirement, but getting there is only half of the solution. Getting there correctly (and that means comfortably and unrushed) is the goal.

The couple swing or waist swing as it is often called can be a most satisfying movement or it can be a most uncomfortable part of square dancing. Whether you choose a *walk-around* or *buzz* in the swing, one secret for a

successful swing lies in taking each step with the beat of the music.

Square dancing is not *square standing*. An accomplished square dancer will find it enjoyable to move a bit even when not active. Getting *set* for your turn to be active can be effected easily with a bit of on-the-beat balancing or time-keeping that blends well with the flow of the dance.

In any square dance a sliding shuffle step is far more comfortable than a walk, a run or a skip. By sliding, the task of stepping on beat becomes much more certain.

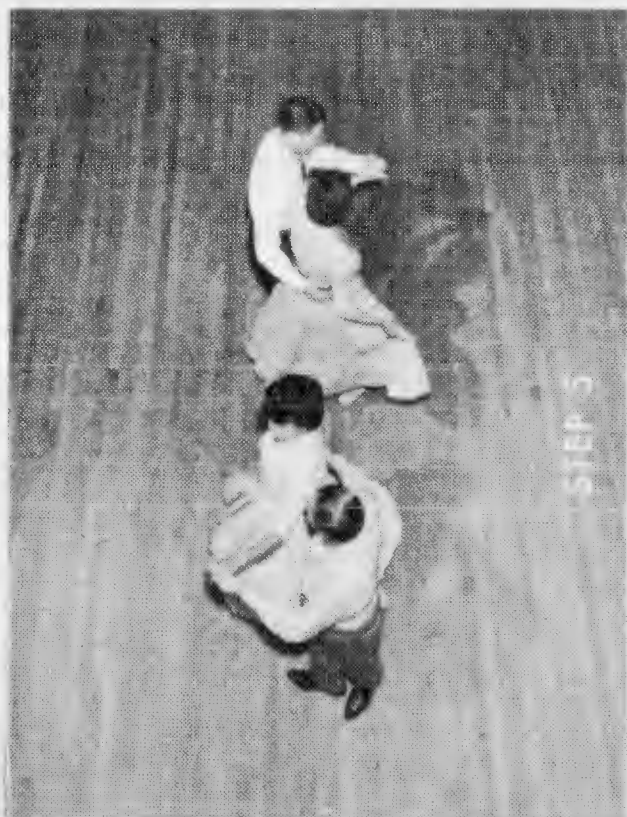
Tempo vs. Timing

As you dance two words will continually crop up in relation to how fast you move. One word is tempo. The other is timing.

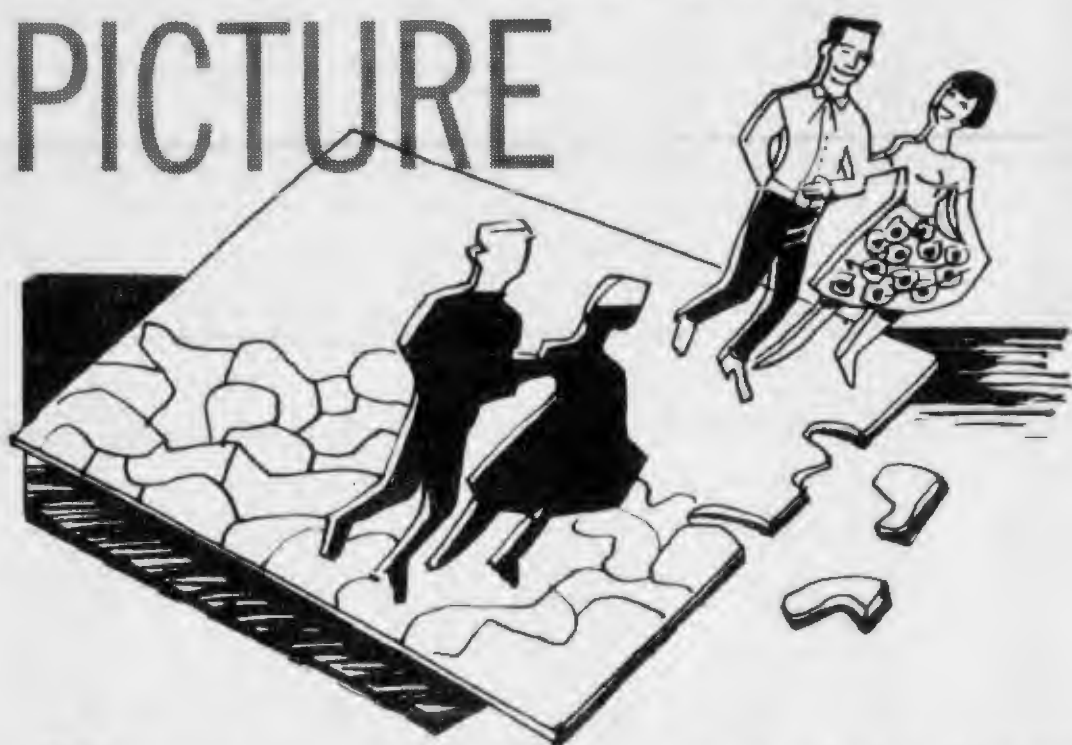
Tempo: Take a watch with a second hand and for one minute count the number of beats (booms) of any square dance music. If you're timing an average square dance you'll find the count to be around 130 to 132. This is the tempo. If you take one step for each beat you'll be moving right along but not too fast.

Timing: To do any movement *comfortably* it takes so many steps or beats. If you take less than the number of steps required for *comfortable* dancing you are *cutting* the timing.

Square dancing is fun. Part of the pleasure comes with the ability to follow easily certain commands. A *large* part of the satisfaction is realized by moving to music.



WHERE YOU FIT INTO THE SQUARE DANCE PICTURE



THE LEADING sports magazine of the United States one time said that there are an estimated 30,000,000 people in square dancing today. If this is the case, just where do these different people fit into the square dance picture?

The nodding acquaintance. It's possible that at least one out of every ten persons in the United States has been exposed to square dancing in one form or another. To the great majority, unfortunately, the name square dancing is synonymous with barn dancing or some form of dancing other than the square dance as its true advocates recognize it.

Aside from these great numbers of people who have been "exposed" to square dancing in one form or another, there is a smaller group, perhaps in the hundreds of thousands, who have actually become followers of this "sport." Depending on their enthusiasm and the amount of time they have spent in the activity, you will find them usually in one of the following categories.

Class member. The open door to the vast wonderland of square dancing, the class is one of the big elements that makes today's square dance considerably different from the square dance traditionally enjoyed in grandmother's day. Here in the class the spirit of the activity as well as the mechanics of square dancing are taught. Class days are often the most enjoyable days in square dancing for "discovering" the sheer joy of moving to music in reaction to the caller's call can be quite a revelation to an indi-

vidual who has never been exposed to something of this nature before. The class plays a fundamental and vital part in the square dance activity.

The square dance club is the heart of the square dancing activity. Large or small, open to the general public or closed to the number of members who can comfortably fit into a given hall, the square dance club should embody the spirit of friendliness and the ideals of comfortable dancing. The club member is the next step up from the class member. Now that he has learned to dance automatically, he contributes something to square dancing by the very nature of his enthusiasm, his respect for the activity, and his regular attendance at club functions.

It's quite possible for an enthusiastic square dancer to "burn himself out" early in the game by trying to dance too much. Over a period of time it has been discovered that the most enduring square dancers are those who have continued non-square dancing activities, as well.

Often an enthusiastic square dancer will find wonderful opportunities to devote additional time and effort as a club officer, to the promotion of square dancing at the club level. Occasionally, as time permits, he may find himself even further involved with square dance activities at an association or federation level. As long as his square dancing does not give way completely to the business end of conducting the square dance operation, these activities are fine. All too often an enthusiast who has come into the square dance picture primarily because of the dancing, find himself virtually in a non-dancing capacity, with so many responsibilities that his actual dancing has all but disappeared. This isn't good.

The (semi) professional square dancer. A person can very easily become what is known as a professional in the square dancing activity, not so much based on whether he's paid or not, but rather on how much non-dancing time is spent on the activity. An enthusiastic square dancer may one day find himself in a position of teaching others to square dance. From this it is a logical step into the calling and teaching category. There is a great pleasure in watching newcomers as they discover the sense of satisfaction that comes with learning how to be a square dancer. Once a person has crossed the border from *dancer* to *caller* he often finds it a difficult and sometimes impossible path to retrace.



KNOW YOUR SQUARE DANCE CALLER



As you may have discovered by now, the square dance caller occupies a position of some responsibility in the ever-growing square dance picture. The caller should, first of all, be a teacher. More than that, he is the "quarter-back" in the square dancing team. Just as the pivotal person in the football team must be able to call intelligent signals, the caller must be able to direct a floor of dancers wisely through movements that fit their particular degree of ability.

A caller is continually teaching. To fill this capacity capably he must have infinite patience and should be extremely well informed on all facets of the square dancing picture. A caller needs to possess a good personality and he must have a love for the activity and for people in general.

If you ever stop to write down all of the attributes of an adequate caller, you'll find the list will run for many pages. A few of his talents, however, are quite obvious. He must be an organizer in the sense of creating new classes and contributing to the ideas of dancers who wish to form new clubs. He must be a publicity director in that he needs to tell others of the formation of new clubs and classes. He needs a knowledge of public relations as does anyone working with many people. He must be a counsellor and advisor helping those who need particular assistance in their square dancing. He must be a diplomat, hoping to handle delicate problems without losing any of his dancers. He must be a master of ceremonies, sensing just when the dancers need a lift or when they want to relax. Yes, he must be all of

these things and he must be a mind reader, a parliamentarian, a first-aid expert, an electrician, a sound expert, and even a janitor.

In addition to having the desire to call, your caller has the responsibility of representing square dancing in its proper light to you and the other dancers in your group. Chances are he's calling more than just once or twice a month and some callers find as they're in the activity a number of years that they have little time, if any, at home with their families. Your caller has invested not only time and energy in the activity but in addition has invested quite a bit of money in his public address system, his microphones, and in the constantly growing collection of phonograph records. You'll find that he subscribes to at least one square dance publication and perhaps several square dance caller services. When he can, he attends square dance institutes in various parts of the country so that he can keep pace with the ever-changing square dance picture.

Your caller and your *caller's wife* play a big part in this activity. If you don't already know them well, get acquainted. They will add so greatly to your appreciation of square dancing.



CLOTHES L P MAKE

WHETHER YOU ARE intrigued by the very simple costume or lean toward the more elaborate, *dressing the part* will have much to do with your enjoyment of square dancing. Dressing for square dancing is based on three essentials: Comfort, Consideration, and Utility. For comfort, loose fitting styles and practical absorbent materials are the best. Consideration for the others you dance with makes it necessary to adhere to certain minimum requirements. The very nature of square dancing calls for certain functional characteristics of costume, so that the clothes we wear become a part of the dance we do.

Basic Costume for her. A full skirt and blouse in lightweight material or a shirtmaker dress are fine for class and workshop. Avoid bare backs and midriffs. A simple full petticoat goes well under the full skirt. The lady will be most comfortable in flat slippers with a sliver of a heel. Wedgies are all right if you must but they are a bit heavy.



A Starter for him. Dress for comfort. Any lightweight, absorbent long-sleeved shirt will do. Arms perspire so it's well to keep them covered and it's not a bad idea to use an undershirt. Slacks and a bolo tie plus comfortable shoes with leather soles for easy sliding complete the costume.

THE SQUARE DANCER

The average man today has little opportunity, during work hours, to display his flair for colors and he finds in square dancing a natural answer for this desire. A number of manufacturers turn out comfortable washable western shirts and western pants, belts and ties are inexpensive additions that help the man look the part. Boots, or boot-shoes are not only comfortable for dancing but are natural additions to the western flavor of the costume.



The lady's party costume adds nicely that fresh-scrubbed feminine look. There is endless variety in the square dance dresses of today and you will find great pleasure in adding to your wardrobe of club and party finery.

Models: Angela and Bob Shadduck

TAKE A GOOD LOOK AT SQUARE DANCING

What happens in a square dance? What is the caller saying? How does each person know just what to do?

As a dancer the following information may help you to better understand what is going on.

THERE WAS a time when every person who square danced was expected to memorize every square dance call. The fact that he might be doing something called a right and left thru or a ladies chain at any given moment didn't matter nearly as much as the fact that he would be doing a particular routine.

For example, it might be announced that the next dance would be a figure called Arkansas Traveler. In those days and in that particular area, perhaps, there might have been only *one* recognized way to do Arkansas Traveler. No matter who was up in front calling the changes, you might always start by addressing your partner. Then you'd circle, allemande left, grand right and left and promenade home — *always* in that order.

After these preliminaries would come the *meat* of the dance, the figure itself, and you'd go through the steps just as your father had taught you to do — and just as his father before him had done. And so it would be with every different dance.

It's not difficult to see how such circumstances might have developed. The fact that no one seemed to pay the least bit of attention to the caller, other than to learn the name of the next dance, could be explained by the fact that if the crowd of dancers grew beyond two or three squares few could actually hear him. Remember, in those days there was no microphone to help amplify his voice. For this reason the most popular dances were often the most simple. Actually, no one was ever *taught* to square dance. Folks were just expected to know. A newcomer in a square would automatically take number four spot and by the time the action reached him the routine would be memorized.

Unlike the dancer of old, the modern

dancer does not need to memorize the calls. Today's square dance differs primarily in that the dancer must *hear, understand, and follow* the caller's instructions. To this end the development of the modern public address system has been greatly responsible.

Times Have Changed

With thousands of callers in the field today no two call a dance in *exactly* the same manner. The big difference lies in the fact that today's dancer is taught to *listen*. He has learned a series of different and separate *basic movements*, and he has learned that once he has absorbed each movement he should be able to execute it automatically, in any situation, without any previous warning.

Actually, a basic command tells the dancer what to do in a simple key phrase made up of the fewest possible and most easily understood words.

For instance, unless he's teaching a brand new dancer the very first steps in square dancing, the caller doesn't have to say: "Men face right, ladies face left. With the one you face, move forward and pass right shoulders, then move to your own right until the other person has moved to your left. Then back up, passing the other person on your left, until you are again facing the same person."

In the first place there wouldn't be time. In the second place all of this isn't necessary, for, instead of using these fifty words to get a required result, the caller merely needs to say: "Partners, do sa do." And so it is with every good basic movement in square dancing.

A *square dance* is simply a combination of basics. There are some 29 primary basic groupings and from these 29 come virtually thousands of different dances.

Composing a square dance is like baking a cake. Once a caller decides what he wants to do, he selects from the store of basics those which best fit the pattern he has chosen and arranges them in any desired order.



A good square dance is one where the basics it contains are well chosen and blended with the help of clear descriptive calling in such a way that they complement each other and tend to flow comfortably from one to the next.

By flowing comfortably, for example, we would mean without static or awkward body maneuvers. Right hand movements would of necessity alternate with left hand movements. You would find it most awkward to turn your partner with a left arm and then turn your corner, also with a left arm.

There is another point concerning the basics. Because of the general acceptance of these movements it is possible for a person to learn all that there is to know about square dancing in a normal progression. Each basic that is taught is dependent, to a degree, on what has already been learned.

Even more important than learning new movements, however, is the value of first learning to react, automatically, to the *easy* movements. The new dancer discovers as he goes along that eventually a fairly difficult movement becomes quite simple for him to learn. This is because he has developed his reflexes to the point where he (1) listens, and (2) applies his previous knowledge in moving automatically and effortlessly in the direction called for.

When folks speak of square dancing they

usually refer to all of the dances that fit into this general classification. First, of course, are the *squares*. The average square of dancers is from ten to twelve feet across and is made up of four couples facing in and so arranged that each couple stands parallel to a different wall in the hall.

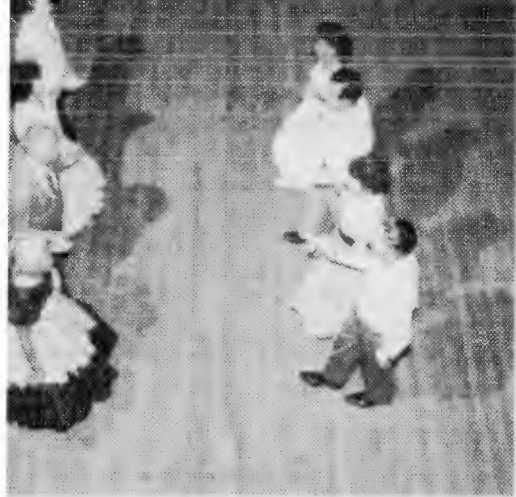
Second are the *contras*. Here, instead of a square or circle formation, dancers arrange themselves in long facing lines and for the most part use standard square dance basics.

Third, and in a separate category, are the couple dances known as *round dances*. Important to square dancing because of the change of pace and the variety, rounds are particularly important in stressing the values of moving to the phrase and rhythm of the music.

Our focal point at this time will be on the squares themselves, and the various forms and sounds that accompany them.

Types of Dances

The general appearance of the square constantly changes and from this squared-off formation come a variety of forms. To name just four of the most common there are: Lines—the dancers have left their home position to stand with others to form lines of three or more; Circles—a ring of from three to eight of the dancers are revolving together simultaneously; Stars—a designated number of dancers



Lines — In lines of four, dancers are in a route formation.



Circle — All eight in a square are rotating to the left.



Star — Here the eight dancers form a star and move forward.



Grid — Sides remain in place while heads work around them.

raise their hands in a star formation and move as directed; and Grids—two opposing pairs of dancers moving first vertically and then horizontally across the square and around the two stationary couples to follow the calls.

The calls or rhythmically delivered commands issued by the caller utilize the basics and direct the dancers through these various patterns. Calls fall into two major categories: **Patter Calls:** These are most usually extemporaneous calls fitted to the accompaniment

of a hoedown (music which is more important for its rhythm than perhaps for any particular melody). Hoedowns are interchangeable and patter calls should work well with any of hundreds of selections. Usually an impromptu call develops as it is called. The caller starts with a given pattern and, with the help of the basics at his command, directs the dancers through a wide variety of changes.

Singing Calls: These differ from patter calls in several ways. Primarily a singing call has a set pattern and is especially composed to fit a particular tune with a recognizable melody. This might be something like "I Want A Girl Just Like The Girl That Married Dear Old Dad." The melody of this familiar tune would be used but, in place of the regular words, square dance terms would be substituted. For instance, in the song the words say:

**I want a girl,
Just like the girl
That married dear old Dad.
She was the girl,
The one and only girl,
That Daddy ever had.**

In a square dance, the caller sticks to the melody and the feeling of the song but uses these words instead:

**Do sa do your corner girl,
Come back home and swing and whirl,
Swing your pretty little taw.
Allemande left with your left hand,
Partner right, go right and left grand
'Round that ring you go.**

For the average singing call the verse is repeated for a total of seven times or until each dancer is "home" with his starting partner.

There is a third variety of square dance calls known as a "prompt." Here, instead of calling along with the music, as in the case of the two varieties just mentioned, the caller gives his commands at the end of a musical phrase and in such a way that the dancer may start the required action on the first beat of the next musical phrase. In contrast to this, dancers usually *trail* the caller's commands by from two to four counts in both the patter-call and the singing call type of square dance.

Now, just relax. You'll probably never be called upon to explain this to anyone, but as you progress with your square dancing perhaps some of these facts will add to your appreciation of your adopted hobby.

SOME QUESTIONS & ANSWERS ON THE MECHANICS of SQUARE DANCING

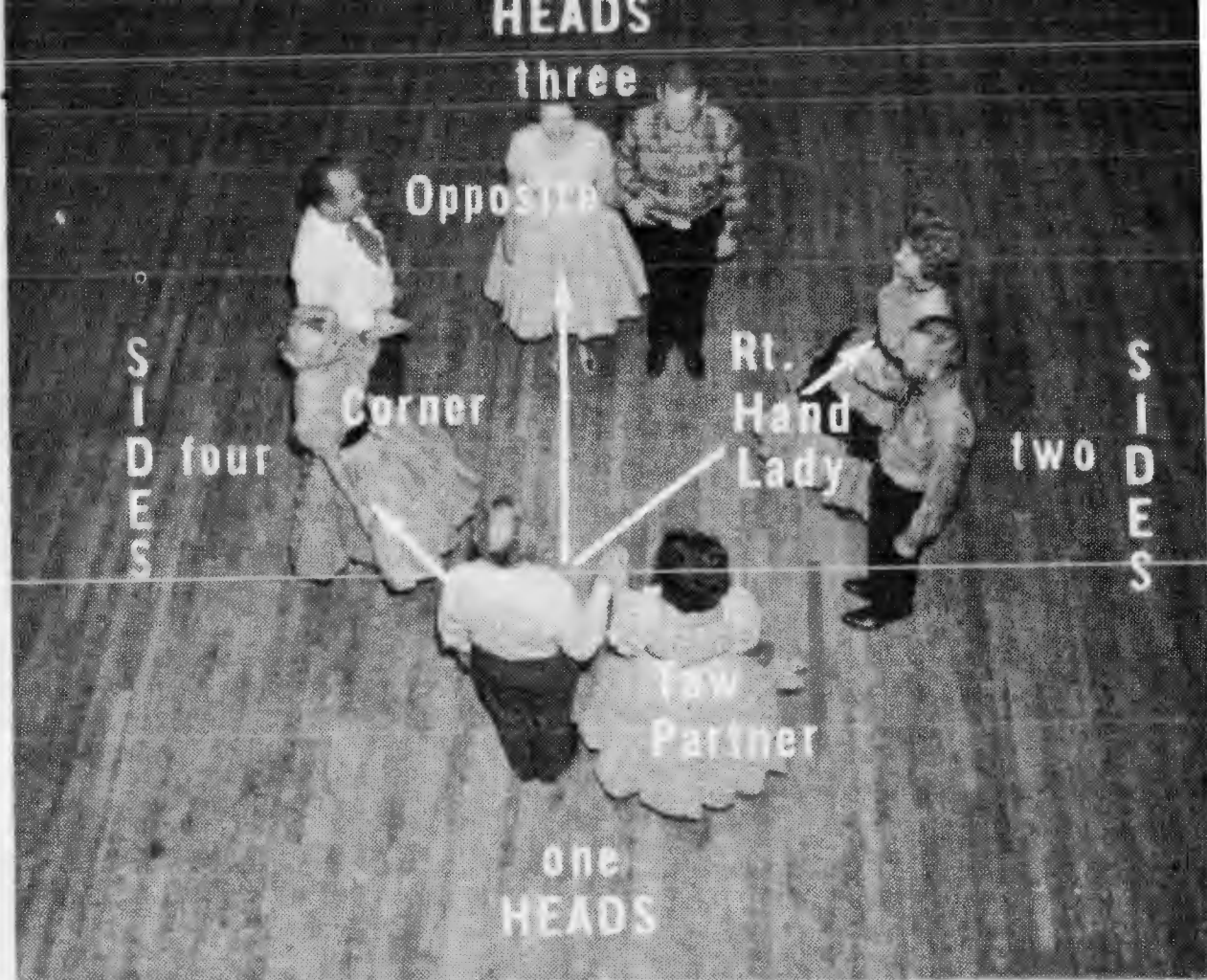
WHICH WAY DO I GO? As a general rule, you can depend upon your caller for clear instructions and directions as to just where you should go in the square. Naturally the basics you have learned will indicate direction but there are other plain-language calls that will become familiar.

How far do I go? It's important to understand that each basic movement only takes you so far and you will depend on the next call to give you further instructions as to the direction and distance you are to travel. Each call takes you to the limits of its authority, then leaves you to be picked up by the next call in an ever-moving relay. For this reason, it's important to know just how far any given call will take you and then to remain sufficiently behind the caller so that you won't be forced to stop and wait, or, more dangerous still, won't be tempted to anticipate the next call.

What foot do I start on? One of the most important jobs a caller faces is to get *all of you* (not just your feet) from one spot to another. Footwork in square dancing is not as exact as it is in round dancing. However, in some types of squares and quadrilles, knowing which foot to start on has its importance. As you learn to dance you will find that you will be moving out on the correct foot and if a particular movement seems awkward to you, perhaps it will become more comfortable if you start out on the opposite foot. This will come in time.

I always seem to be slow — *how do I speed up my dancing* in the square? If you're moving with the beat of the music, chances are you're not moving too slowly. Perhaps you're just moving too far to get to the required spot in the amount of time allotted. When you promenade, try promenading close to the center of the square. Instead of taking long steps take shorter steps and you'll find that it does make a difference. A great many problems come from allowing the square to get too large. A compact square usually requires far fewer steps to move in than does the larger, spread out square.

Here's a good rule on the size of a square. If each person in the square will hook near



To realize your relationship to the others in the square, put yourself in the place of man number 1. Your corner is the person to your left. Your opposite is the person across the set from you. Your right hand lady would be that lady ahead or counter-clockwise from where you are at the time of a given call. The head couples are always 1 and 3. The sides are always 2 and 4. Active couples are those who have been designated by the caller to do a particular figure at a given time.

elbows with his partner (man's right, lady's left) and then stick his free arm (man's left, lady's right) directly out to the side from his shoulders (not diagonally slanted forward or back) so that his fingertips barely touch the fingertips of his corner, then the square is a fairly comfortable size for dancing.

Often when the timing of the calling and the space available in the hall allows it, your square may extend itself a little. When dancing under crowded conditions, you'll find that your circling and star figures and promenades will have to be pulled in fairly tightly to the center of the square area. Also, when dancing under crowded conditions, you will notice many rules of courtesy apply themselves, for you will often be practically touching back to back with couples in the next set and will have to be thinking of their safety and comfort as well as your own.

Who is my partner? In the case of a man, your partner is always the person to your right at the time of a given call. During the course of one square, your partner will change many times but this is something that you can get used to. Unless otherwise indicated by the call, the man will always return to his original home or starting position. The girls will accompany the man they are with at the time.

Remember, *calls are always directed to the man*, unless "ladies" are especially designated.

HERE ARE SOME POINTS TO PONDER



A World of its Own

AS YOU COME into closer contact with square dancing, you will realize that here for the brief time you spend with your friends each week, very little matters other than the immediate activity at hand. What you did during the day, the concerns that face you in the coming week, the problems with the household, all of these disappear as you concentrate on the calls and as you enjoy your friends in square dancing. The fact that your friends are sincerely interested in doing their part in making the dancing successful is of the greatest importance.

What religion they follow, how their political beliefs lean, facts about their private life, and bits of idle gossip have no place in square dancing. A good rule to follow is "if you can't say something good about square dancing and square dancers, don't say anything."

Avoid This Trouble Spot

THE "KILLER" in so many different types of activities is also a menace in square dancing.

BEWARE OF CLIQUES

Webster says: *a clique is an exclusive or clannish set*. If it is exclusive, it must exclude somebody or perhaps even a lot of somebodies.

Square dancing's value is its inclusive, not exclusive, features. As one friend told us, "You go to a square dance knowing no one and you come away with dozens of new friends." What other activity exists today that can have this statement made concerning it?

How do cliques get started? Lots of times it's an innocent desire to dance with some particular friends. Sometimes unconsciously such a gathering will have the effect of leaving someone else out. Hurt feelings can sometimes lead to drop-outs.

The true spirit of square dancing is best exemplified in constant mixing within a group. The most successful square dance clubs are those where the members voluntarily mix among themselves. In groups such as this it is seldom necessary for a caller to use mixers for the dancers themselves have discovered the real value of knowing, enjoying and dancing with as many of their fellow members as they possibly can during the course of an evening.

A Sense of Value

IN MANY ACTIVITIES it becomes necessary to classify oneself as an amateur or a professional, as a duffer or an expert, as a novice or as one who is at the top of the ladder.

During the last decade, square dancers have gone through various phases. At one time they would classify themselves as beginners, intermediates or advanced dancers. Then later on the system changed and dancers were either referred to as being low level or high level.

The one big fallacy in classifying dancers in this way is that each area is different. As a mat-

ter of fact, divisions *within* areas are seldom the same and a person who might be considered *high level* at one dance could very easily be intermediate or even low level in another. For instance, your group may have been dancing for four months and you may have an occasion to visit a beginner group with folks who have only been at it for three or four lessons. To them, of course, you are extremely high level. But then, on the other hand, perhaps you visit a group that has been in existence for three, four or five years or more and you find to your dismay that there are not only many figures and basics new to you but that the effortless manner in which the dancers move, the friendly atmosphere of the gathering

and other significant points put them at a level far above that to which you consider yourself to belong. The only true evaluation is that you are either learning, indicated by the fact that you have to think with each new command "which is my left hand, which is my right," and you still have an incomplete vocabulary, or that you are reacting automatically to each command of the caller.

As you are in this activity long enough you begin to react spontaneously and you begin to adjust to situations without delay and to recover from errors without panicking. Then, and only then, you reach the point you have been aiming for. From the mechanics standpoint, at least, *you are a square dancer.*

DO YOU ENJOY SQUARE DANCING?

THEN ***Sets in Order*** IS THE MAGAZINE FOR YOU!



The Official Magazine of Square Dancing, *Sets in Order*, has a definite place in the home of every square dancer. Each monthly issue is a veritable treasure chest of square dance fun and information.

How large is square dancing? Just look inside the pages of *Sets in Order* and you'll see folks enjoying your favorite hobby in Canada, in Germany, in Africa, — yes, and even in your own home town. *Interested in becoming a better dancer?* Then you'll find pictures and clear definitions that will help you to master the activity. Whatever it is that you want to know about square dancing you'll find it in the pages of *Sets in Order*. To become a subscriber, simply fill in the coupon below. To introduce the magazine to you we have a gift which you'll find described on the next page.

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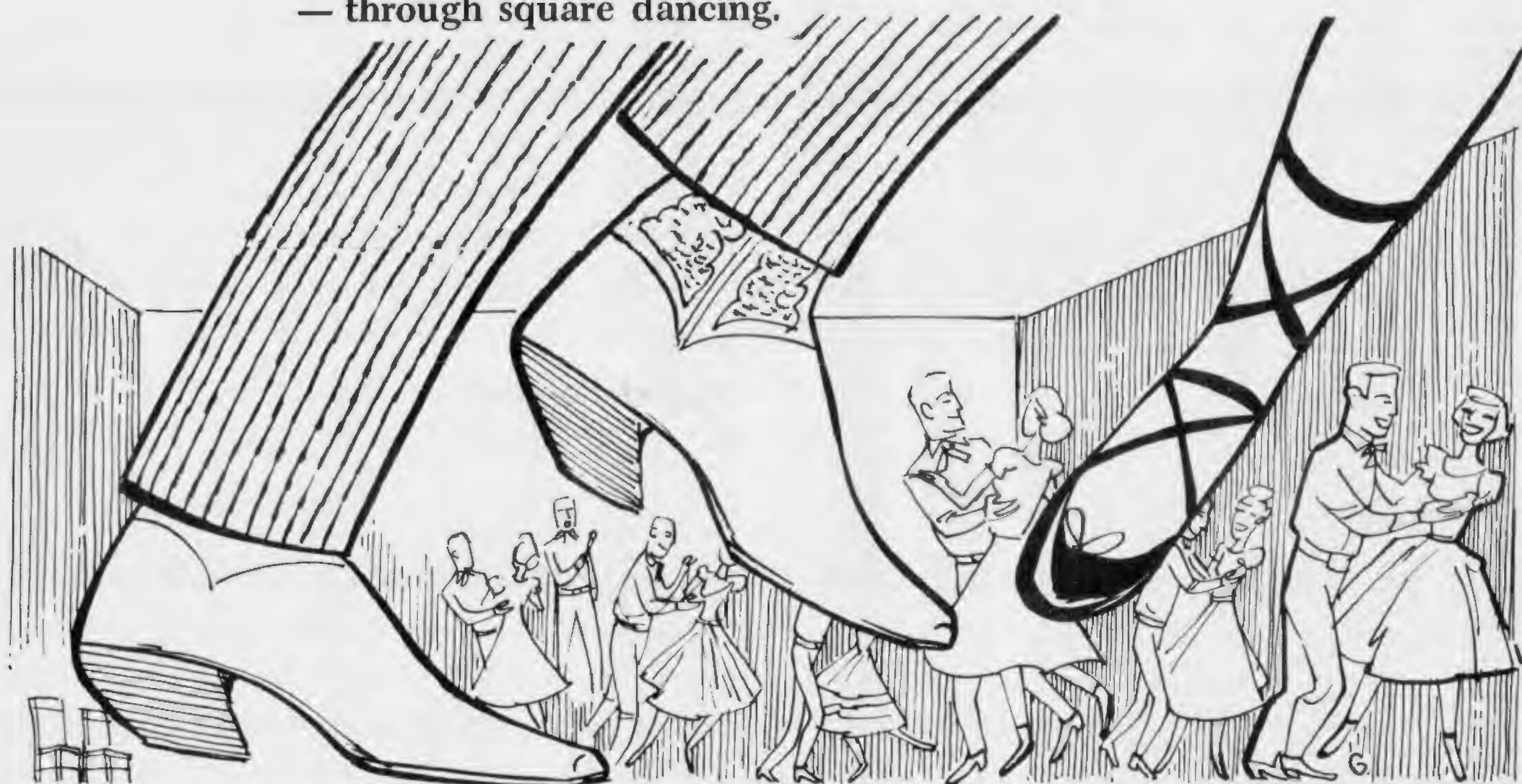
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Frequently Sets in Order has been asked to develop a code of ethics for square dancers to be used as a measuring stick in the future development of this activity. Because of the folk-nature of square dancing and because a code of ethics often sounds like a set of hard and fast rules, we would like to present instead this little pledge which, by its very nature, puts the responsibility of square dancing's future squarely on the shoulder of every dancer—right where it belongs.

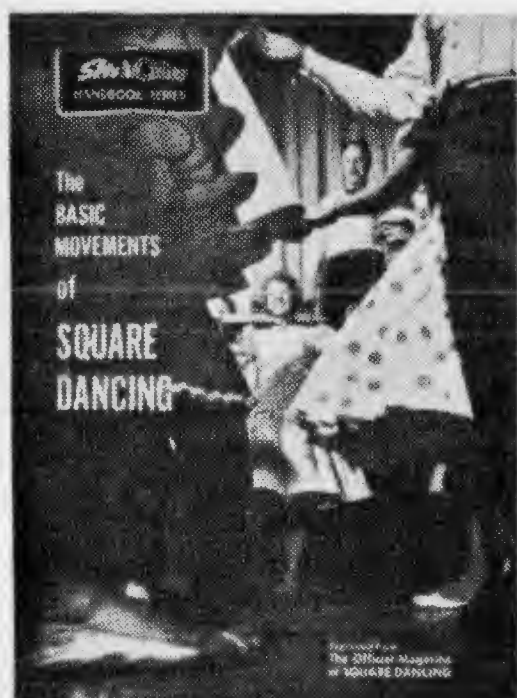
THE SQUARE DANCER'S PLEDGE

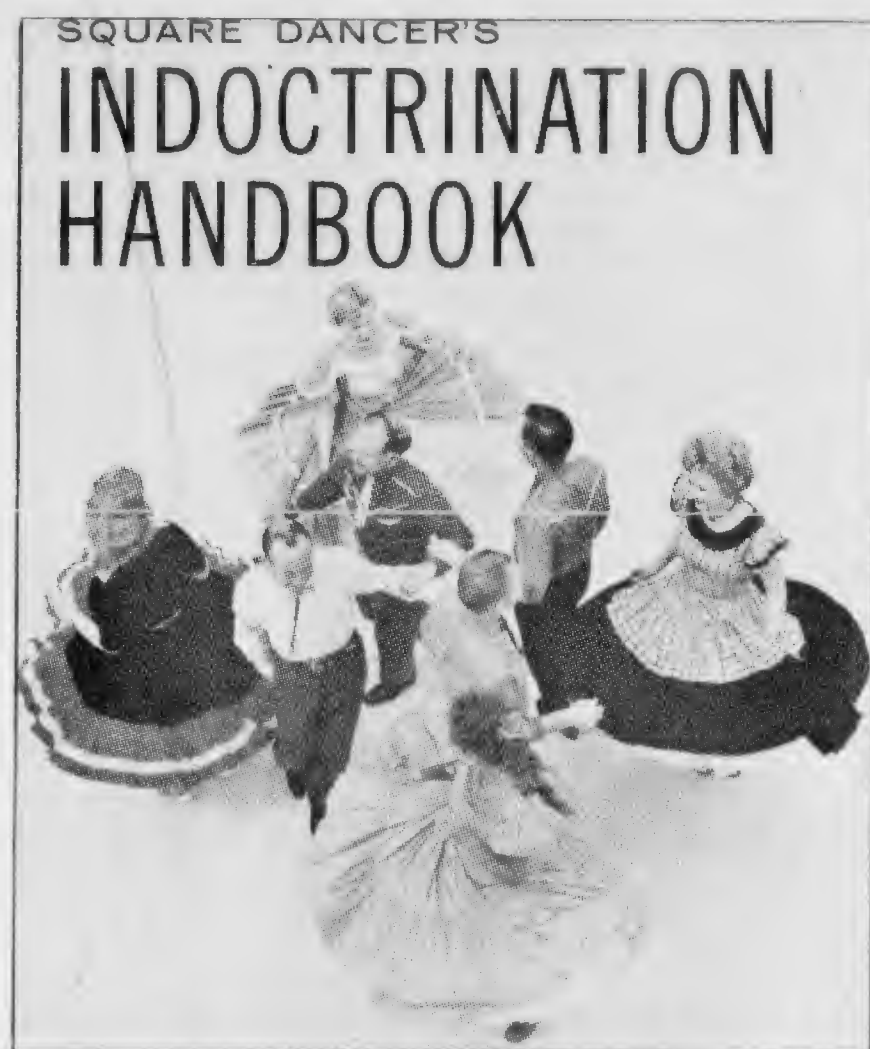
WITH ALL MY ABILITY I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony — through square dancing.



THIS INDOCTRINATION MANUAL is just one of a library of handy booklets on your favorite subject—square dancing. Additional copies may be had for 15c. *The Basic Movements of Square Dancing*, fully describing and illustrating each square dance call is another must (15c per copy). *The History of Square Dancing* takes you back to the very beginning of this hobby of yours (25c per copy). Interested in throwing a square dance party? Then by all means get the *Party Book* (25c per copy). Would you like to form a square dance club or an association? All you need to know is contained in the booklet *Square Dance Organization* (25c). Build your library now.

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This Indoctrination Handbook Is Designed **ESPECIALLY** To Help New Dancers

The special handbook, bound into this issue of *Sets in Order*, is a product of many years of research and planning. Countless callers and dancers in all parts of the square dancing world have contributed their ideas and impressions to make this a compact and complete collection of ideas and suggestions for every square dancer. As you look through your copy, you'll be convinced that a new dancer informed with the material contained in these pages will make an even better dancer and a better club member, as the years go by.

This month and next are the natural times for starting new classes. Seriously consider providing each new dancer-couple with this Indoctrination Handbook. Do as so many instructors are planning to do and include a copy with the price of registration for the course.

For an excellent pair of dancer helps, provide your newcomers with the Indoctrination Handbook and the Basic Movements of Square Dancing. These booklets are available at only 15c each or a pair (1 Indoctrination Handbook and 1 Handbook of Basic Movements — ideal teaching aids) for only 25c. *Incidentally*, wouldn't the Indoctrination Handbook be an excellent gift for all square dancers, whether new or old?



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Written by Bill Castner

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(Continued from page 3)

and/or round dance classes. Promotion of subscriptions is, of course, important all the year 'round, but to me there is a special significance relating S.I.O. to graduation.

I've heard or taken note of the tendency for some reluctance on the part of clubs to offer S.I.O. subs as graduation for fear of infusing the "commercial aspects" into the festivities. Not so with Huntsville's Merry Mixers. We consider S.I.O. an asset and whether it's offered as a prize, or gift, or a plain old subscrip-

tion we consider it an asset to the new graduate as well.

It doesn't stop there, of course. Workshop groups, callers new and old, and dancers alike find as much information and newsy items of common interest as you'll find in any monthly publication in any related field . . .

Jay and Mae Ferrando, Huntsville, Ala.

Dear Editor:

While I will agree that there are a lot of new square dance terms coming out — maybe too many — I do think a great deal of the problem



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Thursday



Ed Gilmore
Friday



Milt Thorpe
Saturday



Frank Lane
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is that the terms get so mangled as they go across country.

For example, we were first taught Wheel Through as "the one on the right turn a quarter to the right as the one at the left passes left shoulders or was it right shoulders with the one who was on the left across from you and stand by your partner, unless of course it is a left wheel through, then — etc. etc."

To me that didn't suggest a wheel and I was about through but probably it was written, "Active couples as a pair wheel either right or

left as the call tells you after doing a modified pass through with the opposite couple." Pass through as it seems natural to do. You do just what the term tells you — wheel as you pass through.

What I am trying to say is: any ideas on how to teach the teachers?

Bernice Rilling
Rockford, Ill.

Dear Editor:

With all the new basics introduced and as many old that are standard, why oh why is

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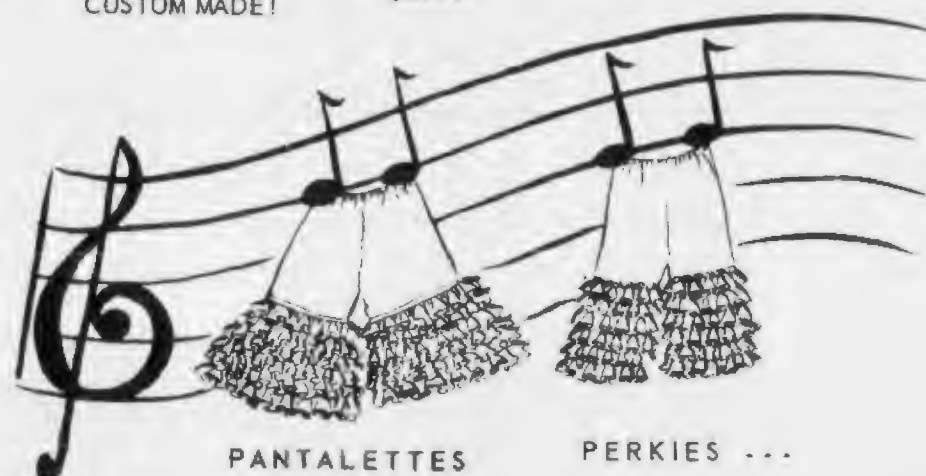
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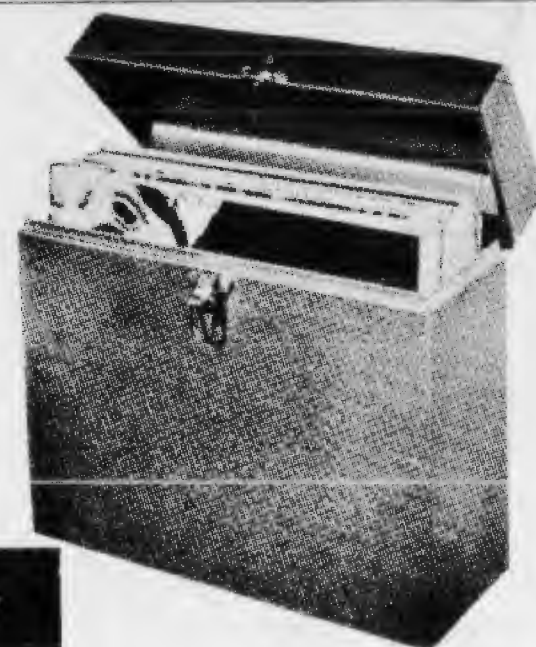
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two ladies chain so confusing? One caller teaches his class for the two to grasp hands, another comes along and tells them to hold hands at shoulder height and barely pass each other, another indicates to swish on by.

Then, when you have been taught to grasp the hand of the opposite lightly you go to a dance, extend your hand and it is ignored. Next time you don't extend your hand and the opposite does. I could see a skirt chain with four ladies but with two — never. I do hope to learn the right way before I give up chaining alto-

gether. This is a pet peeve.

Mary Prado
Rochester, N.Y.

Dear Editor:

The premiums we ordered on the Premium Plan have been received. We tried the percolator at the Club and everyone seems very well pleased.

Walter Herndon
Virginia Stars, Fairfax, Va.

Dear Editor:

The work you are doing for the good and

Meg Simkins

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Dear Editor:

Square dancing has really picked up in Tehran this year. Several men were interested in learning to call and we were glad to help them. Now Lt. Col. Bill Sillin is calling for the Tehran Square Dance Club twice a month and for the

N.C.O. Club and Officers' Club every week. Solomon Cohen calls for mixed Iranian and American groups at the Iran-American Society twice a month. Col. John Wood recently arrived from Ft. Leavenworth. He has had a great deal of calling experience and will probably form another group here.

There is a square dance club in Tabriz and there are square dancers in Isfahan who are interested in forming one there . . .

Ralph Piper
Tehran, Iran



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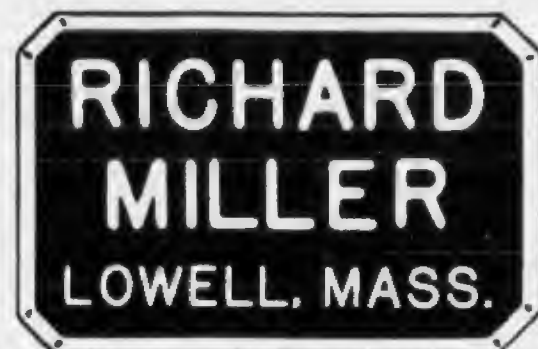
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Dear Editor:

. . . And now to the June issue of S.I.O. We shall be eternally grateful to you for printing our thoughts on the very touchy problem of the "go" dancers. The title is certainly an appropriate eye-catcher ("The Hot-Rod Minority"). . .

We are hopeful that the "go-ers" will eventually get the idea that Mr. Average Dancer is not deliberately sabotaging his personal fun by not striving to reach the so-called "challenge" level. We have heard such unfair criticism a great many times.

It was gratifying to hear from caller Don Atkins that a slowing-down process is taking place in California — tempo-wise, at least. We feel this is an excellent sign as it seems to us "as California goes, so goes the rest of the country." You people seem to set the pace and the others follow suit . . .

Floyd Reed

Portsmouth, N.H.

Dear Editor:

We have just returned to the United States from Germany and in the course of our move

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our subscription to Sets in Order expired. We have missed reading the magazine very much and would like to renew at once.

We enjoyed three wonderful years of square dancing in Germany as members of the Frankfurt Merry Mixers. We believe that our caller, Jim Floyd, was one of the best and we were sorry to leave such wonderful friends. We had the pleasure of dancing with your American Square Dance Workshop group at the Heidelberg Castle last fall and were also among the fortunate ones to make the Rhine River trip

with the group.

Bob and Jane Dewees
Williamsport, Pa.

Dear Editor:

We wish to thank everyone at the National Convention for helping us to enjoy every minute of the time we were there. The program directors were very considerate and helpful.

We have made many friends from many states and hope to see them sometime either performing or across the square. We were very pleased with the teen room and we think we

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The Sioux Cloggers

By Mrs. Larry Ingber, Sioux Falls, S.D.

Dear Editor:

After recovering slightly from the shock and thrill of being chosen Caller of the Month (S.I.O. July '63), I want to thank you and all your staff for such a nice write-up. It is an honor I have always dreamed of and I only hope I can put back into square dancing just half of the good I have received from it. I also

want to mention that none of this would be possible without the patience and talents of my lovely wife Pauline.

Elmer Alford

The Dalles, Ore.

THIS WE LIKE

Five square dance "societies" in Australia combine efforts to put out the Australian Square Dance Review, very newsy and "meaty" in its content. On the bottom of the first page is the line, "After reading, pass on to a non-square-dancer."

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QUOTATIONS ON THE DANCE

The 13th Annual Edition of Folk Dance Guide, published by Paul Schwartz in New York, contains some memorable quotes from noted people thru the ages on the art of the dance. A few of them follow:

"I see America dancing, standing with one foot poised on the highest mountain of the Rockies, her two hands stretched out from the Atlantic to the Pacific, her fine head tossed to the sky, her forehead shining with a Crown of a Million Stars."
—Isadora Duncan

"Dancing means music made visible."

—Theophile Gautier

"I love these rural dances — from my heart I love them. This world at best, is full of care and sorrow, the life of a poor man is so stained with the sweat of his brow, there is so much toil and struggling and anguish and disappointment here below, that I gaze with delight on a scene where all those are laid aside and forgotten, and the heart of the toil-worn peasant seems to throw off its load."

—Henry Wadsworth Longfellow

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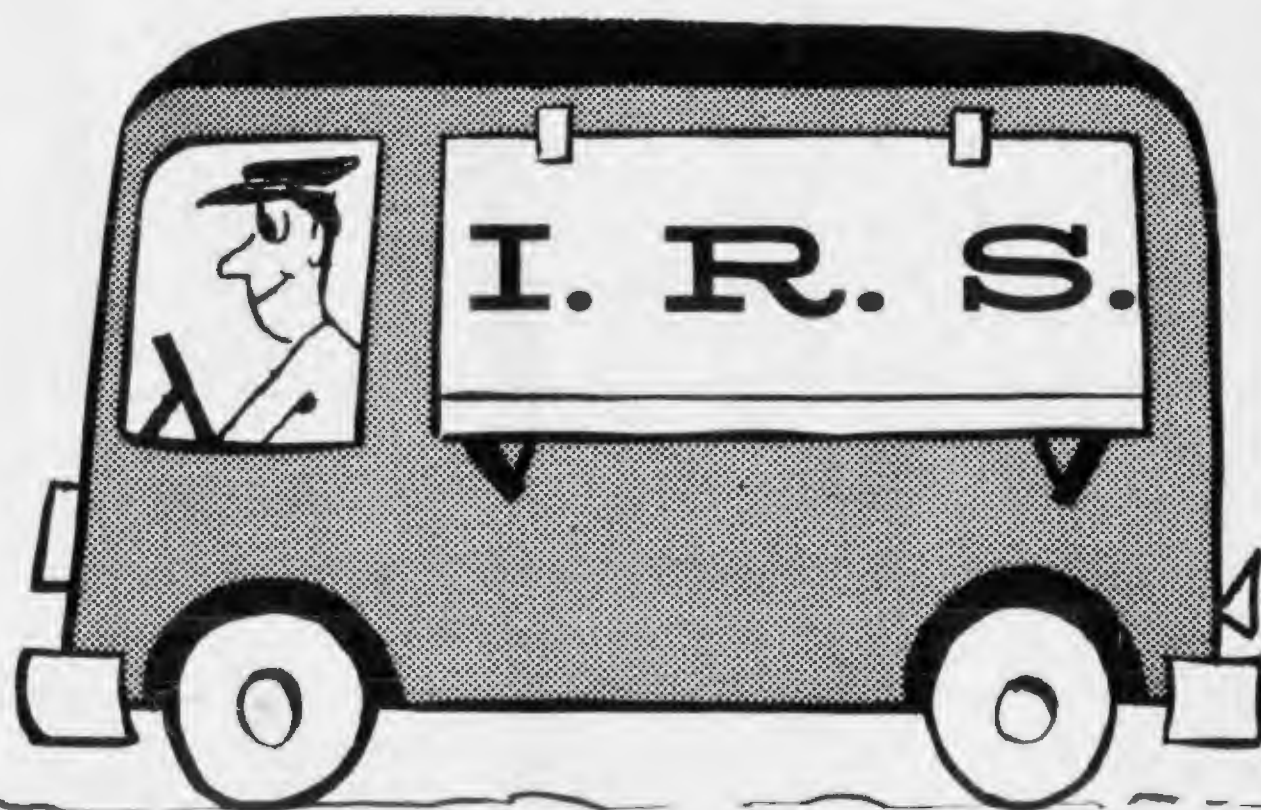
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GEM

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... "Confucious *should* have said: 'Laughter of happy dancers beautiful music, dancers at Festival sound like wonderful symphony'"

HELEN GUHL

An active square dancer for a number of years, Helen Guhl of Sherman Oaks, Calif. passed away in early July. She was also nationally active with P.T.A. and her loss will be felt keenly. Husband and son survive.

EUROPEAN ROUND-UP

The Annual Labor Day Round-Up of the EAASDC was held in Heidelberg, Germany on August 31 and September 1. The warm-up dance on Friday, August 30, took place at Schwetzingen Castle, entitling all who participated to a "Knight of the Castle" badge. MC's for the event were Mat Matychowiak, John Kaltenthaler, and Bob Prael. It was planned to continue festivities over into Monday, if anyone were still lively enough to carry on.

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Flip/Inst Caller: Ken Golden

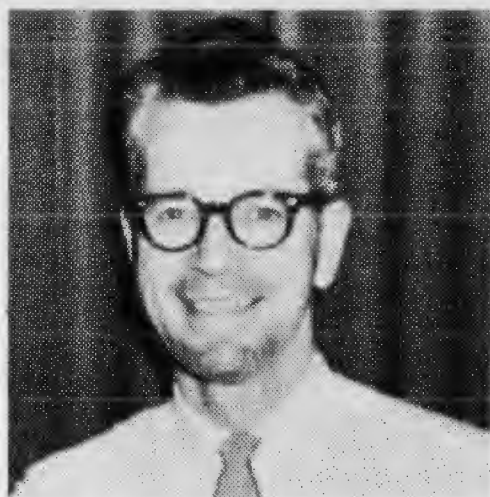
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The CALLER OF THE MONTH



Gerry Hawley — Saskatoon, Sask., Canada

GERRY HAWLEY IS DIFFERENT; he was *not* dragged by his wife to his first square dance but was instrumental on his own in starting some of the first square dance clubs in Saskatoon.

After dancing to called records for a year Gerry and some others were persuaded to try calling. He started at rumpus room speed but became very involved as club after club was formed and he found he enjoyed calling more than anything he had ever done. In an effort to expand this wonderful activity he took on the teaching of callers.

There was the organization angle, too. Gerry and his wife Mary formed a callers' association and Gerry was president for four years; they have continued as active executives.

They have been on the staff at Valley Center Callers' Institute for seven years. They have also been on staff at a 4-H Camp for seven years, a week-long affair with 160 teen-agers between 16 and 20. Here interested ones are taught to call and all are taught to square dance. Other camp-staff assignments include Waskesiu Funstitute, Cypress Square Dance Camp and Kenosee Kapers. The Hawleys have attended Banff Institute since its inception.

One of the most challenging and gratifying experiences for the Hawleys has been teaching the children from the School for the Deaf to

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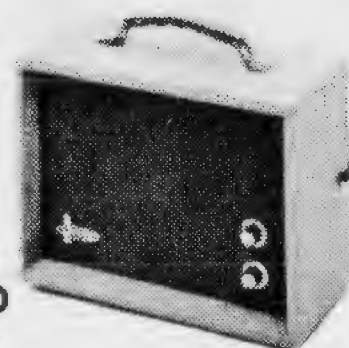
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square dance, with the use of signals.

Gerry calls currently for five square dance clubs and instructs one round dance club. He has a beginners' class every year and travels to conduct numerous special dances and workshops.

Gerry says, "The caller's wife plays a very important role in square dancing and I am lucky enough to have one of the best. Mary and I consider ourselves fortunate indeed to have such an active part in this *new* recreation that is as *old* as America itself."

T.V. SQUARE DANCE PROGRAM NETS AWARD

The Carl Riewaldts, co-producers of the Square Dance Round-Up program, were the recipients of an award made by television station, WNOK-TV in Columbia, S.C., during the 13th program of the series as the best locally produced program series for the year ending in June, 1963. The series was televised on Saturday afternoons from 5-6 P.M. and was designed to acquaint the people of central South Carolina with the wholesome recreational value

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- 1301—THE RATTLER, Key A,
flip BISCUIT JAWS, Key G (hoedowns)
- 1303—NOBODY BUT YOU, Caller: James Powell; flip inst

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flip FISHERS HORNPIPE, Key F (hoedowns)

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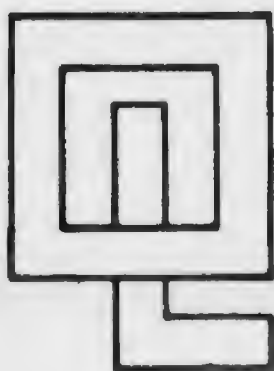
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found in Western Style Square Dancing. The response was tremendous, including over 1000 pieces of mail. Square dance clubs from all over the state participated in the one-hour programs. Presentation of the award was made in behalf of the station by A. B. Coleman of Kingsport, Tenn.

BRUNDAGE NAMED TO COORDINATE WORLD'S FAIR DANCING

Al Brundage of Connecticut has been selected as Director and Coordinator of Square Dancing at the New York World's Fair at Flush-

ing Meadow Park in 1964. He is now in the process of lining up groups to participate in square dance demonstrations on Tuesday nights. Groups should sign up in units of four couples. They will receive free admission to the Fair on the day they dance and can spend the day at the Fair, if they wish. They will also receive a scroll acknowledging their participation. Dancing will be at club level, will begin on May 19 and run thru September 22, 1964. Interested groups should contact Al Brundage, 11 Dover Road, Westport, Conn.



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Joe Boykin — Phoenix, Ariz.

IT WAS BACK in the summer of 1941 that Joe Boykin started square and round dancing. He had always loved folk songs, hoedown music and square dancing but had never participated much. From that August night under the stars, however, when he was personally introduced to squares and rounds of that earlier vintage, Joe has been ensnared.

Soon classes were started and Joe learned the rudiments from a few experienced dancers. "Let me say," he muses, "that today it seems less difficult learning to dance that it did 22 years ago! I think it is because we know today what we are trying to do while then, very few basics were exact. The spirit was good, tho', and there was an exhilarating atmosphere in our Valley."

Folks hadn't much choice then; it was plain, if you desired to square dance you must also learn the rounds. So everyone learned the rounds, which seems like sound reasoning. After a season or two of dancing it was considered a mark of distinction to do both.

During the past several years Joe has been active with two groups — one for round dancing, the Neapolitans for 15 years; one for squares, the Shooting Stars for 12 years. In the square dance group they follow the plan of two



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squares and two rounds.

"I feel that dancing should be taught objectively," says Joe, "because it is one of the fine arts and for this reason we teach a few Latin dances along with the two-steps and waltzes. I must say, however, that my pride and joy are in the beautiful, flowing waltzes."

Joe's dancing and teaching, for which he has earned much admiration, take place mainly in the Phoenix area, with only occasional sorties on a travel-teach basis. He is a true pioneer in the activity and one who continues to contrib-

ute a thoughtful as well as joyous approach to the rounds and squares.

FORT MADISON STREET DANCE

On September 6 the Fort Madison Star Promenaders are sponsoring a street dance in Fort Madison, Iowa, from 8 to 11 P.M. Wayne Boynton of Peoria, Ill. and Ken Anderson of Burlington, Ia., will share the dance program. This is an annual event in the town and there will be a rodeo in progress as well. One of the major television networks may cover the week-end doings this year.

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(Reviews continued from page 4)

off $\frac{3}{4}$ — pass thru — wheel and deal — centers square thru 5 hands — swing — promenade.

Comment: Tune selection is good and music is quite adequate. Key selection is excellent and callers who adjust to the meter and handle a French word or two will enjoy calling this one. Dance patterns are standard. Rating ☆+

I'M ALONE BECAUSE I LOVE YOU — Blue Star 1675 *

Key: F **Tempo:** 125 **Range:** High HB
Caller: Andy Andrus Low LC

Music: Standard 2/4 — Guitar, Piano, Clarinet, Drums, Organ, Vibes, Saxophone

Synopsis: Complete call printed in Workshop

Comment: A smooth flowing dance with good, standard music and conventional routines.

Rating ☆☆+

A FOOLER, A FAKER — Blue Star 1673

Key: B flat **Tempo:** 130 **Range:** High HB
Caller: Bob Fisk Low LB

Music: Standard 2/4 — Saxophone, Guitar, Piano, Drums, Bass

Synopsis: (Break) Allemande — do sa do — men star left — box the gnat — girls star left — swing — allemande — do sa do — promenade. (Figure) Four ladies chain $\frac{3}{4}$ — heads up and back — half square thru — half square thru with outside — out and back — bend the line — star thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is well played and in a very comfortable key. Tune is "country style" but interesting and easy to sing. Patterns are conventional. With a little work on the meter this could be a real sleeper. Rating ☆☆

ALOHA TO YOU — Western Jubilee 909 *

Key: D **Tempo:** 128 **Range:** High HB
Caller: Mike Michele Low LG

Music: Western 2/4 — Guitar, Bass, Rhythm Guitar

Synopsis: Complete call printed in Workshop

Comment: Easy to sing and a well done instrumental plus a good figure will help to sell this one. Tune goes rather low in one place.

Rating ☆☆+

OBJECT OF MY AFFECTION—Golden Square 6012

Key: B flat **Tempo:** 128 **Range:** High HF
Caller: Frannie Heintz Low LG

Music: Western 4/4 — Accordion, Guitar, Drums, Organ

Synopsis: (Break) Around corner — see saw partners — allemande — grand right and left — do sa do — allemande — weave — do sa do — promenade — heads wheel — right and left thru — right and left back — circle — do paso — promenade — swing. (Figure) Allemande — forward two for thar star — shoot star — forward two for another thar star — shoot star — forward two for do paso — four ladies chain

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Flip Instrumental with Bob Ruff

ROUND DANCES

"HAPPY-GO-LUCKY WALTZ"

If you like waltzes that travel and have the lightness of a dream you'll love this routine by Scotty and Doris Garrett, Hayward, Calif. The music has just a touch of old Vienna. Oh yes, the record can also be used for a "Spanish Circle" type mixer.

"THE WAYWARD WIND"

Ralph and Jeanette Kinnane, Birmingham, Ala. did the choreography on this two-step. Subtle and different . . . round dancers will love it.

S.I.O. 3142

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— circle — walk around corner — see saw partner — corner swing — allemande — do sa do — promenade — do sa do — swing.

Comment: Music is O.K. but choice of key is not good. The voice range is completely out of reach for most callers. Some women callers and a man with a full bass or high tenor might handle it. Dance patterns are conventional.

Rating ☆

POLLY WOLLY DOODLE — Go 112

Key: D Tempo: 130 Range: High HA
Caller: Wes Dyer Low LC

Music: Western 2/4 — Guitar, Violin, Mandolin, Piano, Bass

Synopsis: (Break) Allemande — partner right — men star left $\frac{3}{4}$ — corner swing — allemande — pass one — promenade. (Figure) Ladies chain — heads separate, behind sides star thru — inside two pass thru — eight chain four — pull by — swing — promenade.

Comment: Music is acceptable but tune is repetitive and dull. The dance patterns are quite danceable but meter of words needs some adjustment.

Rating ☆

I DREAM OF YOU — Keeno 2260

Key: B flat Tempo: 126 Range: High HC
Caller: Harold Bausch Low LC

Music: Western 2/4 — Violin, Piano, Drums, Bass

Synopsis: (Break) Do sa do corner — see saw own — ladies chain — whirl away — circle — whirl away — weave — do sa do — allemande — promenade — swing. (Figure) Head ladies chain — star thru — pass thru — circle to a line — right and left thru — cross trail — corner swing — allemande — promenade.

Comment: Music is quite acceptable and dance patterns are smooth and pleasant to dance. Tempo is a little slow and increase of speed brightens the dance.

Rating ☆☆

WALKING TO KANSAS CITY — Kalox 1028

Key: C Tempo: 129 Range: High HC
Caller: Billy Lewis Low LC

Music: Standard 4/4 — Guitar, Clarinet, Organ, Bass

Synopsis: (Break) Allemande — do sa do — gents star right — allemande — weave — promenade. (Figure) Sides right and left thru — heads cross trail around one to a line — up and back — left square thru — allemande — promenade.

Comment: Music is very interesting and basically the dance is good. Callers will have to practice a bit to get timing.

Rating ☆☆

HUNDRED TO ONE — Mac Gregor 991

Key: A flat Tempo: 126 Range: High HC
Caller: Don Stewart Low LE

Music: Standard 2/4 — Accordion, Drums, Guitar, Piano, Bass

Synopsis: (Break) Corner do sa do — partner left — girls chain — circle — roll away — circle — allemande — pass one — swing the next — promenade. (Figure) Heads up and back —

Additional Dealers on Next Page

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

SINGING CALLS

What A Day	Windsor 4821
Dry Bones	Windsor 4819
Let A Smile Be	Kalox 1027
Your Umbrella	

(The following had equal votes)

Those Lazy, Hazy Days	MacGregor 991
Gonna Take My Girlie	MacGregor 983
To The S. D.	
After You've Gone	Sets in Order 136
Beverly Hillbillies	Jewel 106

ROUNDS

Fraulein	Blue Star 1645
Hi Lili, Hi Lo	Sets in Order 3139
Swingin' Papa Blues	Windsor 4689
Everybody's Doin' It	Sets in Order 3140
Walkin' To Kansas City	Kalox 1028

square thru — do sa do — ocean wave — swing thru — box the gnat — right and left thru — pass thru — swing — promenade.

Comment: Good music and a smooth flowing, interesting dance. Rating ☆☆☆

DON'T CALL ME SWEETIE — J Bar L 5004

Key: B flat **Tempo:** 128 **Range:** High HC
Caller: Joe Lewis **Low LC**

Music: Western 2/4 — Violin, Guitar, Accordion

Synopsis: (Break) Allemande — box the gnat — swing — promenade — heads wheel — right and left thru — right and left back, full turn — ladies chain — chain back — promenade. (Figure) Heads pass thru, round one — in center do sa do — pass thru — split two — round one — cross trail — corner swing — allemande — weave past partner — turn next left — corner promenade.

Comment: A re-issue of one of Joe's old standards, this time as a flip. A well written dance and one that's both great to call and fun to dance. Rating ☆☆☆

PENNIES FROM HEAVEN — Top 25062

Key: F **Tempo:** 128 **Range:** High HB
Caller: Harry Lackey **Low LA**

Music: Standard 4/4—Banjo, Accordion, Clarinet, Saxophone

Synopsis: (Break) Corner do sa do — see saw partner — promenade single file — ladies back-track — meet and trade places — partner left — corner right — men star left — promenade. (Figure) Heads up and back — Frontier whirl — separate half way — in middle half square thru

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— corner do sa do — ocean wave — right and left thru — cross trail — turn back — swing — promenade.

Comment: Music is well recorded. Dance patterns are interesting and well metered and timed. Tune has wide range but is not too high.

Rating ☆☆☆

SWEET PERSONALITY — Wagon Wheel 103

Key: G Tempo: 130 Range: High HB
Caller: Don Franklin Low LB

Music: Western 2/4 — Violin, Guitar, Bass, Drums
Synopsis: (Break) Circle — reverse, single file — girls backtrack once around — men follow girl single file — girls roll back around one — allemande — swing — promenade. (Figure) Ladies chain — roll away — circle — allemande — forward two for thar star — shoot star, full around — corner do sa do — swing — promenade.

Comment: Music is quite adequate and dance patterns have acceptable timing. Break is different enough to be interesting. Tune lacks excitement.

Rating ☆+

BLACKSMITH BLUES — Windsor 4822 *

Key: C sharp Tempo: 130 Range: High HC
Caller: Sam Mitchell Low LG

Music: Standard 4/4 — Saxophone, Clarinet, Drums, Bass, Piano, Guitar

Synopsis: Complete call printed in Workshop.

Comment: Music is well played and record has good fidelity. Dance patterns have good timing and meter and are conventional. Tune is very repetitive but "sound effects" may carry it.

Rating ☆☆☆

WANG WANG BLUES — MacGregor 993

Key: F Tempo: 131 Range: High HD
Caller: Bob Van Antwerp Low LF

Music: Standard 2/4 — Accordion, Guitar, Piano, Drums, Bass Guitar

Synopsis: (Break) Allemande — box the gnat — girls star left — do sa do — allemande — grand right and left — do sa do — allemande — promenade. (Figure) Heads right and circle to a line — up and back — pass thru — wheel and deal and a quarter more — out and back — wheel and deal and a quarter more — out

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and back — bend the line — cross trail — swing corner — allemande — promenade half way — swing.

Comment: A lively "blues" number with a fast moving, close timed pattern. Music is good but tune is a little repetitive. Many callers will like this one. Rating ☆☆☆

SWEET JENNY LEE — Sets in Order 137 *

Key: F **Tempo:** 128 **Range:** High HC
Caller: Earle Park **Low LC**

Music: Standard 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good instrumental to an old familiar tune. A good singing call for those who want an easy version of the "Swing Thru."

Rating S.I.O.

LITTLE BAND OF GOLD — Bogan 1153

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Cecil Dunman **Low LE**

Music: Western 2/4 — Violin, Accordion, Saxophone, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — roll away — swing next — circle — roll away — swing — allemande — weave — promenade — swing. (Figure) Head ladies chain — heads lead right, circle half — dive thru — star thru — do sa do — right and left thru — cross trail — allemande — walk past your own — swing next — promenade — swing.

Comment: Dance moves smoothly and music is well played. This is a good one for those who like "country" tunes. Rating ☆☆☆

SHANTY IN OLD SHANTY TOWN — Lore 1045

Key: E flat **Tempo:** 132 **Range:** High HD
Caller: Johnny Creel **Low LC**

Music: Western 2/4 — Violin, Piano, Drums, Bass, Accordion

Synopsis: (Break) Circle — allemande — partner right — men star left — partner right — allemande — weave — do sa do — promenade. (Figure) Head ladies chain — four couples promenade — heads wheel — star right with sides — heads star left in middle — with sides right and left thru — dive thru — square thru

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¾ — swing corner — promenade.

Comment: Music is well played and though to the high side most good singers will handle it O.K. Dance patterns are good and use figures that are not "over-used." Rating ☆☆☆

BRIGHT AND SHINY — Blue Star 1672

Key: G Tempo: 126 Range: High HA
Caller: Marshall Flippo Low LA

Music: Standard 2/4 — Saxophone, Vibes, Piano, Guitar, Drums, Bass, Clarinet, Banjo

Synopsis: (Figure) Heads promenade half — right and left thru — pass thru — turn back — star thru — allemande — do sa do — girls promenade — do sa do — gents star left — swing — allemande — do sa do — corner swing — allemande. (Middle Break) Four ladies chain — chain back — around corner — see saw partner — allemande — forward two for a thar star — gents fold, single file promenade — gents roll out — weave by one — left allemande — swing — left allemande — do sa do — promenade.

Comment: Tune will take a little work to learn to call. Patterns are interesting and well timed. Music is adequate. Rating ☆☆☆

SMOKE ON THE WATER — Bogan 1154

Key: F Tempo: 121 Range: High HD
Caller: Lee Sturgis Low LC

Music: Western 2/4 — Piano, Accordion, Guitar, Drums, Bass

Synopsis: (Break) Around corner — see saw partner — men star right — partner left — corner box the gnat — same girl allemande — grand right and left — turn partner right, go back three — swing left — partner box the gnat. (Figure) Girls roll away — heads go up and back — square thru — trail thru sides around one — star thru — cross trail — allemande — grand right and left — box the gnat — go back three — left hand swing — partners box the gnat.

Comment: This tune was used on another label some years back and was quite popular but this dance is recorded far too slow. The range is already rather high so speed increase will put it out of reach for many callers. Rating ☆

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DIME A DOZEN — Blue Star 1676**Key:** A flat **Tempo:** 128 **Range:** High HB
Caller: Marshall Flippo **Low LA****Music:** Western 2/4 — Piano, Saxophone, Drums, Vibes, Banjo, Clarinet.**Synopsis:** (Break) Ladies chain — chain back ¾ — circle — swing corner — allemande — right and left grand — promenade. (Figure) Head couples promenade half — head ladies chain — roll away, star thru — new partner do sa do — four hand, right hand star — back by the left — head gents lead single file — gents reach back, pull 'em thru — promenade.**Comment:** Adequate music and figures that are "different." Tune is not inspiring and recorded a little low and most callers will not be able to put much "life" in it. Rating ☆☆**THIS CAN'T BE LOVE — Golden Square 6010****Key:** C **Tempo:** 128 **Range:** High HG
Caller: Don Atkins **Low LG****Music:** Standard 2/4 — Organ, Drums, Vibes, Guitar**Synopsis:** (Break) Allemande — box the gnat — grand right and left wrong way — partner right once and a half — men star left — do sa do — allemande — swing — promenade. (Figure) Four ladies chain ¾ — promenade — heads wheel around — pass thru — bend the line — up and back — pass thru — fold the girls — pass thru — U turn back — star thru — promenade.**Comment:** Music is well played but key selection is not good. It will be much too high for most callers and if dropped an octave it will be very low. Dance patterns are conventional.

Rating ☆

TEXAS TORNADO — Blue Star 1674**Key:** F **Tempo:** 128 **Range:** High HD
Caller: Al Brownlee **Low LF****Music:** Western 2/4 — Violin, Piano, Drums, Guitar, Bass**Synopsis:** (Break) Allemande — partner right — gents star left — partner right — allemande — swing — allemande — weave — promenade. (Figure) Heads up and back — right and left thru — pass thru, around one — in center double star thru — split the outside to a line — up and back — center four do sa do — ends same — centers cross trail — ends star thru — swing — promenade.**Comment:** Tune has a nice swing though it is recorded in a key that places it toward the high side. Dance patterns are fast moving and close timed. Meter of words will take practice to fit to the music. Rating ☆+**THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER — MacGregor 992****Key:** C **Tempo:** 124 **Range:** High HD
Caller: Chuck Raley **Low LC****Music:** Standard 2/4 — Accordion, Piano, Drums, Banjo, Bass

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Synopsis: (Figure) Heads up and back — square thru — with sides do sa do — star thru — up and back — square thru $\frac{3}{4}$ — allemande — forward two for thar star — shoot star, full around — corner all eight chain — circle — allemande — do sa do — swing — promenade.

Comment: A very good tune and a good dance. Music is very good but the key selection is going to strain a few voices. However most good singers will be able to handle it.

Rating ☆☆☆+

HOEDOWNS

COOKIN' CABBAGE — Jewel 112

Key: A **Tempo:** 132

Music: (George McHan) Banjo, Piano, Bass Guitar

CUMBERLAND GAP — Flip side to above

Key: G **Tempo:**

Music: (George McHan) Banjo, Piano, Bass Guitar

Comment: Traditional hoedowns with a modern swing. "Cookin' Cabbage" resembles "Boil the Cabbage" and is the best side. Rating ☆+.

THAT'S RHYTHM #1 — Wagon Wheel 102

Key: G **Tempo:** 132

Music: (Wagon Masters) Fiddle, Guitar, Rhythm Devices

THAT'S RHYTHM #2 — Flip side to above

Music: (Wagon Masters) Fiddle, Guitar, Rhythm Devices

Comment: Traditional style hoedowns but with added sound effects for rhythm that are interesting and fun for both caller and dancer if not overused.

Rating ☆☆☆

DEVILISH — Sets in Order 2141

Key: A **Tempo:** 130

Music: (Roscoe and Floyd) Multiple Guitar

THE DEVIL JUMPED UP — Flip side to above

Key: A **Tempo:** 132

Music: (Woodshed Four) Fiddle, Banjo, Bass, Piano

Comment: Both have same chord pattern. "Devil Jumped Up" is a re-issue of a traditional hoedown. "Devilish" is a modern multiple guitar version.

Rating S.I.O.

ROUND DANCES

BEAUTIFUL LOVE — Grenn 14055

Music: (Al Russ) Trumpets, Saxophone, Violin, Bass, Piano, Drums

Choreographer: Orie Rouland

Comment: Good music and a standard routine 32 measures long with the first eight repeated.

I HUM A WALTZ — Flip side to above

Music: (Al Russ) Saxophone, Trumpets, Piano, Bass, Drums



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A new waltz of exceptional beauty

"JUST A LITTLE STREET"

(WHERE OLD FRIENDS MEET)



What better way to start the Fall dancing season than with this entrancing waltz written by DEAN & LORRAINE ELLIS of Dallas Center, Iowa. The tune is a homey, nostalgic melody that appeals to everyone and the choreography is everything that you've grown to expect from one of the nation's top dance writing teams. Because it is one of their favorites, the full 16-piece MEMO BERNABEI Orchestra went all out to blow up the purtiest music possible.

... coupled with ...

"BACK HOME AGAIN IN INDIANA" From the state of Louisiana comes a delightful bit of choreography to a tune about the state of Indiana. ALVIN & MILDRED BOUTILLIER of New Orleans have nailed down a gen-u-wine cutie of a dance to this gay, old two-step music. It is the first appearance of the Boutilliers on the Windsor label and we think you'll want them back again . . . and again. Care-free, rinky tink music by the BONNIE LEE Band.



TO OUR CANADIAN FRIENDS!
The above releases are also being pressed in Canada and will be available to you at about the same time and same price as the U. S. issue.

WINDSOR No. 4691

Choreographers: Joe and Es Turner

Comment: Fine music and a waltz that uses standard figures and features a number of "step,tch,—;" figures. 32 measures long with first eight repeated.

PLEASE LOVE ME — Windsor 4690

Music: (Pete Lofthouse) Saxophones, Guitar, Bass, Piano, Trumpet, Trombone, Organ

Choreographers: Joe and Opal Cohen

Comment: Very well arranged music and excellent recording. Routine features some "English Waltz" steps.

WHAT'LL I DO — Flip side to above

Music: (George Poole) Piano, Guitar, Saxophones, Violins, Drums, Bass

Choreographers: Ann n' Andy Handy

Comment: Very well played music in a waltz "hesitation" style. Routine is not difficult and many will find it interesting.

I'M FOREVER BLOWING BUBBLES—Blue Star 1671

Music: (Shannonaires) Clarinet, Piano, Drums, Bass, Vibes, Saxophone, Guitar, Organ

Choreographers: Lee and Maxine Sturgis

Comment: Well played music and a smooth flowing and easy waltz routine.

ALL BY MYSELF — Flip side to above

Music: (Shannonaires) Organ, Piano, Guitar, Drums, Bass

Choreographers: Lee and Maxine Sturgis

Comment: A light two-step with good music.

Routine is easy with several sections repeating.

HEY CHICK — Belco 205

Music: (Rhythm Boys) Saxophones, Piano, Bass, Drums, Guitar, Banjo

Choreographers: Frankie McWhorter and Muriel Mann

Comment: Interesting and well arranged music and a real fun dance routine.

TWISTIN' THE BOSSA NOVA — Flip side to above

Music: (Rhythm Boys) Guitar, Saxophone, Piano, Drums, Rhythm Devices, Organ

Choreographer: Ben Highburger

Comment: Music is very good and tune is "Blame It on the Bossa Nova." Dance routine is 32 measures and though no parts are difficult it has no sections repeating.

RHYTHM IN THE RAIN — Grenn 14-54

Music: (Al Russ) Piano, Drums, Bass, Saxophones

Choreographer: Leon R. Trainer

Comment: Music is delightfully light. Tune is "Singing in the Rain." Routine is not difficult and is fun to dance.

BY HECK — Flip side to above

Music: (Al Russ) Trumpets, Saxophones, Clarinet, French Horn, Piano, Drums, Bass

Choreographers: Dan and Alis Pearson

Comment: Interesting and fast moving music. The routine is quite easy and will find a place in many programs.

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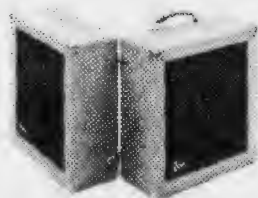
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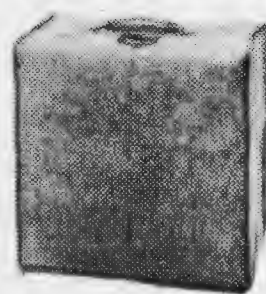
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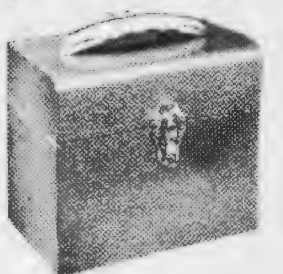
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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

WE JUST DON'T SEEM TO RUN OUT OF IDEAS for lines of four in Ocean Wave position. This one we find rather enjoyable and, though simpler than a Swing Thru, has definite possibilities.

ENDS CROSS OVER — CENTERS SWING

By Dick Kenyon, Lansing, Michigan

From a Do Sa Do to an Ocean Wave line the end two dancers release hand holds and, moving forward, circle 180° to the other end of the line. At the same time the center two dancers, with near hands joined, turn halfway around to once again form a line of four in Ocean Wave position.

From a line of four — having been formed by two facing couples doing a Do Sa Do once around and a quarter more (1) — those on the end (this time the men) move forward as the two ladies in the center, retaining left hand holds move forward in the opposite direction (2). The men and the ladies continue on around (3) until a line of four has been re-established (4). All four dancers have now changed their position and facing direction. For some samples of Ends Cross Over — Centers Swing, please check page 32 in the workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

SQUARE DANCE ASSOCIATION OF SAN DIEGO COUNTY 13TH ANNUAL FIESTA DE LA QUADRILLA

Balboa Park, San Diego, November 1-2-3

BIG DANCE FRIDAY NIGHT

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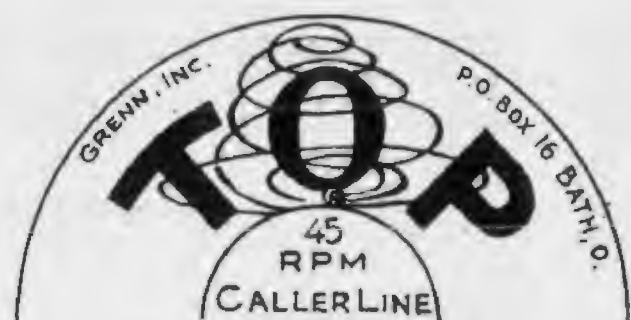
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by Johnny Davis:

"BABY'S GONE BYE BYE" flip instrumental

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"POOR BUTTERFLY"

by Buck Fish, Philadelphia, Pa.
flip instrumental

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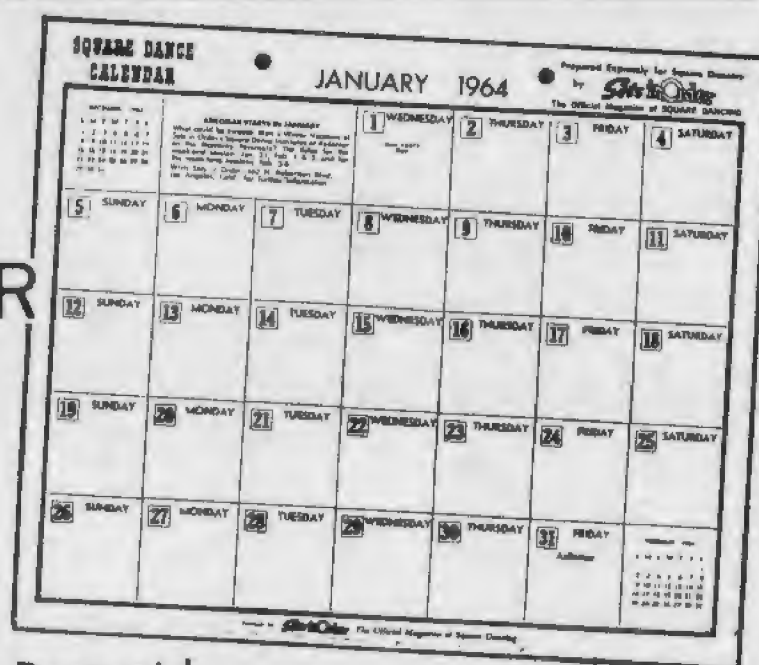
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